

# MODERN LANGUAGE NOTES.

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## 'UNCLE REMUS' AND 'THE ROMAN DE RENARD'\*

The study of folk-lore, which has gathered such weight and volume during the past decade, does not seem as yet to have furnished any definite results regarding the origin or the propagation of popular stories. To account for the great likeness of plot and action exhibited by the tales of peoples most widely separated, still baffles the research of the keenest observer. The only important point gained, the recognition of the rapidity of diffusion of legends and traditions, serves rather to retard a scientific solution of the problem. In less than a generation a story borrowed from a comparatively civilized race can be completely assimilated to the surroundings, both social and climatic, of a barbarous tribe. This fact may prove to be an argument against the probability of a general world-wide evolution of the household narrative and in favor of its dissemination from some one centre since the migration of peoples.<sup>1</sup>

In view of the many compilations of popular stories and folk-lore made in the various countries of the Old World, it is of especial interest to find that the unique one in America, the collection intended by Mr. HARRIS to preserve some of the pleasant features of the old Southern society of the United States, should surpass them all, not excepting GRIMM's 'Household Tales.' It is evident, however, at first sight that little, if any, of the solid material in 'Uncle Remus' is of American origin. Commonplaces of preceding folk-lore, selected and joined together, form in the plantation tales adventures which are assigned

\* 'Uncle Remus, his Songs and Sayings, the Folk-lore of the Old Plantation,' by JOEL CHANDLER HARRIS. New York, 1881.

\* 'Nights with Uncle Remus, Myths and Legends of the Old Plantation,' by JOEL CHANDLER HARRIS. Boston, 1883.

\* 'Le Roman de Renart' par ERNEST MARTIN. Strasbourg et Paris, 1882-187. 3 vols. et supplément.

1. For a concise statement of the theories concerning the source and transmission of folk-tales, see the review of COSQUIN's 'Contes populaires de Lorraine' by Prof. CRANE in the MOD. LANG. NOTES vol. ii, pp. 87-91.

to animals peculiar to the South. The local flavoring is also strong, and the setting is characteristic of the new surroundings.

By far the larger part of these negro stories concern the doings of animals. Race traditions and superstitions supply but few themes. In this respect they bear a striking resemblance to the only large collections of animal lore made on European soil, of which the most extensive is that known as the 'Roman de Renard.' The episodes which form the substance of this French version circulated in the Middle Ages on the Flemish border and were first written down in the twelfth century, when they appeared successively in Latin, German and French. They all present a series of adventures concerning the same animals, though isolated episodes are also given. The principal actors in the 'Roman de Renard' are the fox, who plays the jokes, and the wolf, most frequently the victim of the fox. The minor characters are personated by the bear, the badger (who aids the fox, his relative), the cat, the ass, the ram, the cock and the lion, the last-named evidently borrowed from the learned part of the cycle to officiate as king in the feudal society of the times. In 'Uncle Remus' the parts are somewhat changed. Here the rabbit,<sup>2</sup> who scarcely appears (under the name *Couard*) in the 'Renard,' is the chief trickster. His usual butt is the fox, often also the wolf and the bear. His helper is the terrapin. Other animals of the region are introduced, as the buzzard; while the lion drops out except in a few stories with a moral.

In comparing the adventures found in 'Uncle Remus' with like narratives in the 'Roman de Renard,' care must be taken to separate rigidly in both compilations the form from the anecdote. A greater contrast in style is unusual. The 'Roman de Renard,' in its present versified redaction of octosyllabic couplets, has often perverted the original folk-tales into half-allegorical satires on mediæval society. It constantly shows class prejudices,

2 The rabbit appears in this part in certain stories of North Germany. See COSQUIN, 'Contes populaires de Lorraine' ii, p. 160.

especially against the peasants, and though bearing many traces of monkish composition exposes at every opportunity the vices of the monks. The dilution of the events narrated in order to bring in this typical abuse, moralizing, and symbolism, renders the perusal of the 'Renard' wearisome at times even to the sociologist. The style of 'Uncle Remus,' on the other hand, is such that the interest in it never flags. The passage under the sea has worn away all learned excrescences and has given to the events it narrates all the freshness of a new birth. Coming into the possession of a semi-barbarous race they were without prejudice compared to the nature from which they had sprung, and were brought back into touch with it again. The form which they took in this country and which Mr. HARRIS reflects most faithfully has all the elements of abiding literary worth. Keen in observation, simple in language, in vigor of expression, in sentiment of humor, in conciseness of phrase and in picturesqueness of simile, 'Uncle Remus' demands a place among the foremost works of American literature.

The object of this article is to compare the episodes in 'Uncle Remus' with those in the 'Renard,' setting those of the latter first.<sup>3</sup> It is in the detail of the adventures that a connection between the two must be sought.

I. 'Renard' i, 575 ss. The fox, under pretence of finding honey, induces the bear to put his head and shoulders into an oak in which a peasant had left two wedges. The fox then pulls out the wedges. The peasant comes up and beats the bear, who escapes with torn skin.—'Nights with Uncle Remus,' pp. 36-37. The lion is beguiled by the man into putting his paw into a log held open by a wedge. The man knocks out the wedge. The lion is caught fast and thrashed.—'Uncle Remus,' pp. 122-23. The rabbit induces the bear to put his head into a bee log. The rabbit stirs up the bees, which sting the bear, causing his head to swell so that he cannot get it out. (The actors here are nearer the 'Renard,' but the incident is not the same.)

<sup>3</sup> The order followed is that given in MARTIN's edition, though internal evidence convinces me that his arrangement of the separate branches is faulty.

II. 'Renard' i, 813 ss. The cat is led by the fox to enter a house through a hole in which a snare is set for the fox. Escapes after being soundly beaten.—Variants in 'Renard' vi, 353 ss. The dog is caught in a noose (see x, 447 ss.; xi, 370 ss.; xiii, 1219 ss.).—'Renard' viii, 143 ss. The wolf is caught in a trap (see xiv, 1052 ss.).—'Renard' xii, 1009 ss. The cat is caught in the bell rope.—'Uncle Remus' pp. 100-103. The rabbit, caught by the fox in a noose, gets the bear to take his place. Pp. 123-126. The rabbit, caught in a trap, gets the fox to take his place (see 'Nights with Uncle Remus' pp. 187-188).—'Nights with Uncle Remus' pp. 194-196. The rabbit, hung up in a bag, gets the opossum to take his place.

III. 'Renard' i, 1821 ss. The fox makes a sally from Maupertuis but is held by the snail, who seizes him by the leg. See xvi, 290 ss: The fox, entrapped in a snare, catches a peasant by foot and hand and is released.—'Nights with Uncle Remus' pp. 79-83. The fox steals the terrapin's quills. The latter disguises himself, catches the fox by the paw, and holds him until the quills are returned.

IV. 'Renard' i, 2150 ss. The fox, captured, escapes to a tree and knocks the lion down with a stone. A better version is viii, 373 ss. The fox, ass and ram, having killed a wolf, take refuge in a tree from other wolves. The ass and ram, trying to turn around on the limb at the same time, fall off and kill six wolves; the rest run off.—'Uncle Remus' pp. 53-45. The terrapin, placed on the shelf beside the water-bucket, falls off when the fox tries to catch the rabbit, hits the fox on the head, and stuns him.

V. 'Renard' i, 2255 ss. The fox jumps from a window and lands in a dyer's tub. Thus disguised he scares and tricks the wolf. 'Ren.' xiii, 1011 ss. The fox disguises himself by staining himself with a plant, and tricks dog and priests. Water washes off the stain when he is thrown into a brook.—'Nights with Uncle Remus' pp. 20-25. The rabbit upsets on himself the bear's honey-pot, rolls himself in the leaves (which stick to him), and thus scares the other animals ('Wull-er-de-Wust'). Pp. 123-129. The rabbit hangs on himself tin dishes, and scares the animals which are waiting for him.—Pp. 390-391. The fox disguises

himself by means of molasses and leaves, which come off when he goes into the water.

VI. 'Renard' ii, 291 ss. The fox wheedles the cock into crowing with his eyes shut, and carries him off. The cock urges the fox to answer his pursuers, and escapes when the fox opens his mouth to speak.—'Uncle Remus' pp. 19-31. The rabbit escapes from the fox by urging him not to throw him into a briar patch, which the fox does. Pp. 60-63. Terrapin, caught by fox, asks not to be drowned, but when in water begs the fox to let go the root (his tail) and catch him by the tail. Fox is deceived. Pp. 106-107. The bull-frog escapes from the bear by a trick.—'Nights with Uncle Remus' pp. 149-156. Rabbit, caught by wolf, induces him to say grace and escapes (see p. 233 and p. 380).

VII. 'Renard' iii, 16 ss. The fox pretends death. A fish-merchant picks him up and throws him into his wagon. The fox eats the herrings he finds there and carries off as many eels as he can.—xiv 570 ss. The wolf is induced by the fox to do the same thing, but is beaten by the wagoner (and torn by the dogs, cf. vi, 745 ss.).—xvii, 1080 ss. The fox, about to be buried as dead, jumps up and runs off with the cock (this appears to be a story made up from commonplaces).—'Uncle Remus' pp. 70-71. The rabbit pretends death, to get the fox's game. Being passed at first by the fox, he takes a cross cut and lies down again in front of the fox. The latter puts down the bag with his game and goes back for the first dead rabbit. The rabbit runs off with the game-bag.—'Nights with Uncle Remus' pp. 18-20. The fox sees a man driving his provision-cart to town. Lies down in the road and feigns death. The man passes by with comments, and the fox takes a short cut and lies down again. Repeats the trick the third time. The man descends and beats him.—Pp. 316-318. The rabbit gets into the man's cart, then goes under the seat and throws out the money with which the cart is filled.

VIII. 'Renard' iii, 165 ss. The fox carries home the fish he has thus stolen and fries them. The wolf comes that way, smells the fish, and asks admittance. The fox replies that monks only are admitted. The wolf consents finally to submit to the tonsure, puts

his head through a hole, and receives on it a kettleful of scalding water (cf. xiv, 370 ss.).—'Nights with Uncle Remus' pp. 276-280. The rabbit, threatened by the other animals, strengthens his house and puts on it a steeple. He and his wife live in the steeple. The terrapin wishes to mount, takes hold of the rabbit's plough-line, and is pulled up. The other animals see the provisions, and the wolf takes the plough-line in his turn. When he is almost at the top, the rabbit's wife pours a kettle of scalding water on his head. (Thus the incident is abundantly explained in the 'Renard,' but has no point in 'Uncle Remus.')

IX. 'Renard' iii, 377 ss. The fox and the wolf go to a frozen pond. The latter is induced to put his tail, tied to a bucket, through a hole in the ice, to fish for eels. The tail freezes in, morning comes, the hunters find him, he is torn by the dogs, and a hunter aiming a blow at his head slips and cuts off his tail. Cf. vi, 671 s.; viii, 137 s. A peasant with a club, instead of the hunter with a sword.—'Uncle Remus' pp. 109-110. The rabbit meets the fox carrying a string of fish. The fox tells him that he can catch fish by dropping his tail into the brook after sundown. The rabbit does so and his tail is frozen in. He pulls it off in getting away.—Cf. 'Nights with Uncle Remus' p. 196. The rabbit's tail is chopped off by a hatchet.

X. 'Renard' iv, 179 ss. The fox, having eaten poultry, is thirsty. He comes to a well, looks down, and takes his reflection for the face of his wife. Echo answers his questions. He gets into a bucket and goes down. The wolf comes along, looks down the well, and sees the fox and his own reflection, which he thinks is his wife. To the wolf's questions the fox replies that he is dead and in paradise. The wolf wishes to enter heaven, leaps into the other bucket, and brings up the fox. The monks find the wolf, pull him up, and leave him for dead.—'Uncle Remus' pp. 73-75. The rabbit, working on new ground, becomes tired. He sees a well, and gets into the bucket to take a nap. The fox comes along, sees the rabbit disappear, and concludes the latter keeps his money there. The rabbit tells him he is fishing, and induces the fox to get in the other bucket. The rabbit comes up and



tells the owners of the well that the fox is there.—In each case, when the second animal goes down, the animal brought up tells him the moral. The fox says to the wolf:

Quant li uns va, li autres vient,  
C'est la coustume qui avient.  
Je vois en paradis la sus,  
Et tu vas en enfer la jus.

(*'Renard'* iv, 353-357; vi, 641-642.)

The rabbit says to the fox:

Good-by, Brer Fox, take keer yo' cloze,  
Fer dis is de way de worril goes;  
Some goes up en some goes down,  
You'll git ter de bottom all safe en soun'.

(*'Uncle Remus,'* p. 75.)

XI. *'Renard'* v, 1 ss. The fox is surprised by the wolf and almost killed. The wolf finally spares the fox, remembering he is his counsellor. The fox, in return, seeing a peasant coming with a ham, proposes, for a third of the booty, to trick the peasant out of it. He runs lame before the peasant, who lays down his ham and chases the fox. The wolf eats the ham and saves only the rope for the fox. *'Ren.'* xi, 1080 ss. The dog and sparrow join forces to trick a wagoner. The sparrow pretends to be hurt and is chased by the wagoner. The dog meanwhile jumps into the wagon and runs off with a ham.—*'Uncle Remus'* p. 92. The wolf lays down his fish to catch the partridge, who flutters along before him. The rabbit comes along and eats the fish. *'Nights with Uncle Remus'* pp. 126-128. The fox and rabbit go out for food. A man is carrying meat along the road. The rabbit pretends it is spoiled, and induces the man to tie it to a bamboo rope, to drag it in the dust. The rabbit goes behind to keep off the flies, unties the meat, and ties on a stone in its stead. The fox comes along and begins to eat the meat, and the rabbit runs back to get his share.—In *'Uncle Remus'* are various stories of the rabbit who steals the common spoil (see p. 95; *'Nights'* pp. 132, 290, 308, etc.). In the *'Renard,'* xxii and xxvi, animals plant in common and quarrel over their share.

XII. *'Renard'* vii, 750 ss: The fox, fainting away, is approached by the kite. He snaps at the kite who escapes. He induces the kite to kiss him, and devours him. *'Ren.'* xiii, 857 ss. The fox pretends to be dead. A crow sees him, lights on him, and

is seized and eaten. *'Ren.'* ii, 469 ss. The fox asks a tomtit to kiss him, shuts his eyes, and the tomtit throws on him moss and leaves. She tricks him a second time, and the dogs come. *'Ren.'* ix, 1677 ss. The ass feigns death before the fox's house. The fox ties himself to the ass to pull him into the house, but sees his head move. His wife refuses to believe the fox and ties herself to the ass, who runs off with her. Cf. v, 1091 ss. The dog pretends death to catch the fox.—*'Uncle Remus'* pp. 87-88. The fox, slandered by the sparrow, lies down near the latter's perch and induces the sparrow to run from his tail to his back, his head, his tooth, and thus eats the sparrow. *'Nights with Uncle Remus'* pp. 80-81. The terrapin pretends to be asleep, snaps at the fox, and misses him. Pp. 296-298. The wildcat pretends to be dead to catch turkeys. He snaps at the nearest one and misses them all.

XIII. *'Renard'* viii, 147-148. The fox ties the wolf's wife to a mare's tail.—*'Nights with Uncle Remus'* pp. 336-337. The rabbit ties the fox to the horse's tail and then wakes the horse.

XIV. *'Renard'* xi, 70 ss. The fox ties the sleeping wolf to a tree. The latter is beaten by a peasant. The fox comes along and unties him.—*'Nights with Uncle Remus'* pp. 336-337. The lion, frightened by the rabbit, suffers the latter to tie him to a tree. (More probably *Æsopic*; "*Leo et Mus.*" See LA FONTAINE: Book ii, Fable 11.)

XV. *'Renard'* xi, 264 ss. The fox comes upon a large ditch full of blackberries. He jumps in after them to no purpose. He climbs out and stones them, but they fall into the ditch.—*'Nights with Uncle Remus'* pp. 86-89. The rabbit fools the fox into taking a wasp's nest for a bunch of grapes. Pp. 231-234. The terrapin escapes from the fox by making him believe the sycamore balls are "*Pimmerly Plums.*" The fox is left under the tree waiting for them to drop. Pp. 368-371. The rabbit pretends that the scaly-bark nuts are white muscadines. The fox climbs the tree, finds they are sour, and is forced to jump to the ground.

XVI. *'Renard'* xvi, 1206 ss. The lion, wolf and fox hunt in common. The lion asks



the wolf to allot the spoil. The wolf proposes a bull and cow for the lion and his wife, and a calf for himself. The lion, incensed, cuffs the wolf. The fox then adjudges the bull to the lion, the cow to the lioness, and the calf to the young lion. He and the wolf will hunt for themselves.—'Nights with Uncle Remus' pp. 215-218. The Witch-Rabbit pretends to be dead. The animals consult about the part of her each shall take. The wolf, given first choice, asks each in turn what his share should be. All assign him some part to his vexation, but the rabbit, last questioned, gives him all he wishes and allots to the other animals whatever he may leave. The wolf is then tied to the Witch-Rabbit, who runs off with him.

Making due allowance for the general widely prevalent similarity of folk tales, there seems, from the episodes compared above, to be an especial closeness of relationship between the stories in the 'Renard' and their parallels in 'Uncle Remus.' The material found in the 'Renard' was drawn without much doubt from Northeastern France. It was the oral transmission from that region which reached the negroes at some point, in their forced migration to America. A further comparison of the remaining episodes in 'Uncle Remus' with the animal stories of the Flemish border, other than those contained in the French 'Renard,' might throw light on this question. From lack of available collections I can adduce but few instances:

1. 'Nights with Uncle Remus' pp. 280-287. The rabbit finds the wolf pinned down by a rock. He rolls it off but is seized by the wolf. The rabbit begs for his life and the wolf agrees to leave the decision with the terrapin. The latter places both parties in their original positions and advises the rabbit to let the wolf alone.—In 'Reynaert de Vos,' a Flemish imitation of parts of the 'Renard' with the addition of *Æsopic* fables, is given a similar adventure: A man rescues a snake from a snare under promise of safety for himself. The snake attacks him, however, under plea of necessity. The raven, the bear, and the wolf, appealed to in turn, decide against the man. The latter finally obtains the arbitration of the fox, who places both parties in their original

positions. The man then declines to release the snake. Cf. 'Renard le Contrefait.'—In this Flemish collection the hare plays a much greater part than it did in the 'Renard.'

2. 'Nights with Uncle Remus' pp. 323-326. The rabbit comes to the wolf's house and induces granny wolf to get into the pot on the fire, where she is stewed. He puts on her clothes and feeds her to the wolf, who comes in. The rabbit escapes by a trick.—In the Latin poem 'Isengrimus' (1148), of the same nature and country as the 'Renard,' is found a story in which a wolf is fed on the head of a wolf who has been hung.

3. 'Uncle Remus' pp. 75-80. The rabbit, the fox and the opossum work in common and put together their provisions—the butter in the spring-house. The rabbit longs for a taste of the butter and dashes off suddenly as though answering a summons. He eats some of the butter and on his return pretends that his children had called him and that his wife is sick. He repeats the performance and finishes the butter. At dinner-time the opossum goes for the butter and reports its loss. To find the thief the fox and opossum go to sleep under advice of the rabbit. The latter smears the opossum's mouth with butter and wakes up the fox. The fire ordeal is tried and the opossum is burned, not being able to jump over the burning heap.—In COSQUIN'S 'Contes populaires de Lorraine' No. liv, a version of the first part of this story is found. The fox and the wolf steal a pot of butter and hide it in the woods. One noon the fox pretends that the *angelus* summons him to be a god-father, and runs to eat some of the butter. He repeats the pretence and the third time finishes the butter. He breaks the pot and scatters around it dead mice and snails, which the wolf finds. The two then go fishing on the ice, and afterwards enter a house, where the wolf is beaten and the fox, outside, escapes. Both of these latter adventures are in the 'Renard.'

4. 'Nights with Uncle Remus' pp. 38-43. The sow, about to die, warns her pigs against the wolf. Each pig builds a house; Big Pig a brush house, Little Pig a house of sticks, Speckle Pig a mud house, Blunt a plank house, and Runt a house of rocks. The wolf comes

along and with rime and tricks gains admittance to the house of each pig save that of Runt and eats them up. Runt refuses him entrance, and after vain attempts the wolf tries to come down the chimney, but is burned by Runt.—COSQUIN, 'Contes populaires' No. lxxvi: The Big Pig plays tricks on the wolf and builds a house, aided by two other pigs. The Middle Pig builds a house by aid of the Little Pig, but the latter is refused help by the larger two. However, an iron-worker makes him one out of cast-iron. The wolf destroys the houses of the two larger pigs but cannot harm that of Little Pig.—COSQUIN gives in the variants an English and an Italian version, in which the wolf is burned in the chimney by the smallest pig, as in 'Uncle Remus.'

5. A story resembling the last is found in 'Nights with Uncle Remus' pp. 256-260. The rabbit forced to leave home for provisions, tells his children not to open the door, on account of the fox and the wolf, and that when he comes back he will sing a couplet to prove that it is he. The wolf overhears; sings the verses; fails to get in until he makes his voice soft. He then eats all the rabbits. The old rabbit returns and complains to the terrapin, who forces the animals to submit to the fire test. The wolf falls in and is burned.—In COSQUIN, 'Contes populaires' No. lxvi, the goat, leaving her children to go to the grist-mill, warns them not to open the door for fear of the wolf. When she comes she will show her white foot. The wolf overhears, dips his paw in lime, is refused admittance on account of his voice, but enters on showing his paw and eats two kids. The trick is twice repeated, once the paw being covered with a white cloth. The goat, thus left alone, is consoled by a neighbor. The wolf comes, is refused admittance; tries the chimney, but tumbles into the kettle and is scalded to death.—In the variants COSQUIN cites a Russian story (p. 250), where the voice decides as in 'Uncle Remus,' and where the wolf is killed by falling into a pit of coals over which the other animals have jumped.

There remain some fifty stories in 'Uncle Remus' which may have had, for the most part, a like source. On the other hand, among the few episodes in the 'Roman de

Renard' whose counterpart has not been found in Mr. HARRIS's collection of the negro lore, there are some so characteristic that it seems hardly probable they do not belong to popular tradition and have not been brought to our shores. For the sake of completeness these episodes are appended. Certain of them may be entirely local or purely literary. Those which are evident parodies are omitted.

- (1.) 'Ren.' i, and elsewhere. The criminal relations of the fox and the she-wolf.
- (2.) " i, 1057-1060. Wolf takes the moon for a cheese in the water.
- (3.) " ii, 641 ss. The cat tricks the fox into a trap in a steeple-chase.
- (4.) " ii, 895 ss. The fox tricks the crow out of cheese.—xxvi. The cat loses an eel by a trick.—These are variants and Æsopic.
- (5.) " xiii, 271 ss. The fox, the ram and the ass take possession of the wolf's house. The wolf returns, puts in his head, is held by the ass while the ram butts out his brains.
- (6.) " ix. A peasant condemns his old horse to the bear. The latter appears and demands the fulfillment of the promise. The fox aids the peasant to deceive and kill the bear and levies blackmail on the peasant.
- (7.) " xi, 765 ss. The sparrow throws her young to the fox, who claims to be a physician. He devours them. He has previously climbed into the kite's nest and devoured the young and also the old birds, who have come up and wounded him (xi, 547 ss.).
- (8.) " xiii, 805 ss. The fox conceals himself in the castle by hanging among fox-skins.—xxvii, 775 ss. He escapes from the dogs by hanging from a limb with tail up.
- (9.) " xiii, 896 ss. The fox escapes to a hay-cock, falls asleep and the next day finds it surrounded by

- (9.) 'Ren.' water. He escapes by stealing the boat of a peasant who comes to catch him.—Cf. xxv, 157 ss. River overflows.
- (10.) " xiv, 1 ss. The fox and the cat hunt together. They find a jug of milk in a chest. The fox holds up the cover. The cat drinks the milk and when satisfied upsets it. The fox lets the cover fall on the cat and cuts off his tail.
- (11.) " xviii. The wolf, caught in a pit, pulls in the priest and escapes.
- (12.) " xix. The wolf examines the mare's hoof for a thorn and is kicked over. Æsop: "Asinus et Lupus."
- (13.) " xx. Two rams caught by the wolf ask him first to settle their dispute. They run a race, starting on opposite sides of the wolf, and strike him with their horns, breaking his ribs.
- (14.) " xxiv. The creation of animals. Adam brings useful animals out of the sea by striking it with a rod; Eve, the wild beasts, which devour those of Adam. The wolf is given as uncle of the fox.
- (15.) " xxv, 17 ss. The fox sees the heron fishing in a stream, he floats down among reeds which he throws into the water, and catches the heron.

Of these episodes the eighth and ninth appear to have a closeness to nature which might aid in their transmission to foreign lands. The others bear more plainly the marks of personal invention or of didactic tradition, and may not have penetrated to the lowest layer of the social structure, whose favor seems necessary to the preservation of the motherwit of mankind.

Not until after concluding this paper as above presented, did I chance to consult COL. JONES' collection of negro stories,<sup>4</sup> which rep-

<sup>4</sup> 'Negro Myths from the Georgia Coast,' by CHARLES C. JONES, JR., LL. D. Boston, 1888.

resents the versions prevalent on the coast, 'Uncle Remus' drawing mainly from the interior. The adventures related fall in every respect far short of those given in 'Uncle Remus,' being less thoroughly assimilated to the locality and lacking all the requisites of style. In their imperfect, monosyllabic English they reveal a much more primitive state of society—one but little removed from that of barbarism. Many of the stories are counterparts of those cited above. They differ in the main from the narrative of 'Uncle Remus' in substituting the wolf for the fox as the rabbit's chief victim, or rather, should the view of the Gallo-Flemish origin obtain, in retaining the wolf in the part he plays in the 'Renard.' The only story of especial import is a version of the stealing of the butter (pp. 53-57), given above (No. 3 of the second series). In the Lorraine story of COSQUIN, the fox, summoned by the *angelus* to be a god-father, tells the wolf that the first child is named "Beginning," the second "Half" and the third "J'a-veu-s'cû." In the Georgia coast it is a rabbit and wolf who work together. The rabbit pretends he is a preacher and is called to baptize a child whose name he gives on his return as "Fus Beginninn." The second child he calls "Half-way," and the third "Scrapin er de bottom." The story ends there as in the Lorraine version. The inference of a direct connection between the two is unavoidable.<sup>5</sup>

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#### A PHONETIC PROBLEM.

*Ch*=*Tsh*.

Many students of phonetics are puzzled to recognise in the sound of *ch* [church] a combination of the elements *t sh*. The action of the tongue in pronouncing *chû-* or *-urch* seems as simple as in pronouncing *tû-* or *-urt*, and the sound of *ch* is therefore supposed to be a

5. A fable in COL. JONES' collection (pp. 66-68) has a strong resemblance to the Æsopic "Senex et Mors" (LA FONTAINE: Book i, Fable 15). An old slave prays that Death may come to carry off his owners and overseer. The master disguises himself as Death and tells the slave he has come for him, which trick puts a stop to the latter's petitions.—Certain stories of 'Uncle Remus' appear to be derived from some Æsopic collection, as those relating the victory of the man over the lion (LA FONTAINE: Book iii, Fable 10.)



simple element and not a combination. The source of the difficulty may be satisfactorily explained, and the accuracy of the generally accepted analysis established, by the following considerations. All consonants involve two organic actions; namely, (1) a formative position, and (2) a movement of recoil. The action of *t* is a closure of the tongue on the gum, followed by a recoil of the tongue from the point of contact. The recoil is made to a neutral position when the consonant is final, or independently pronounced. But at the beginning of a syllable consonants have not the same effect. The formative position remains the same, but the recoil, instead of being made into a neutral position, takes place directly into the position for the succeeding element. Thus in the word 'tea' the closure of *t* opens at once into the vowel; but in the syllable 'che' the closure of *t* opens immediately into the position for *sh*, and the vowel opens from the latter position. There is thus, clearly, one element more in 'che' than in 'tea.' This will be still more manifest if we analyse the organic actions in the series of syllables

eat, tea; each, che, teat; teach, cheat.

The two syllables 'eat, tea' have three elements each, including the organic recoils at the end of the words; the three syllables 'each, che, teat' have four elements each; and the two syllables 'teach, cheat' have five elements each. Thus:

EAT: (1) vowel; (2) closure; (3) recoil.

TEA: (1) closure; (2) opening into vowel; (3) recoil.

EACH: (1) vowel; (2) closure; (3) opening into *sh*; (4) recoil.

CHE: (1) closure; (2) opening into *sh*; (3) opening into vowel; (4) recoil.

TEAT: (1) closure; (2) opening into vowel; (3) closure; (4) recoil.

TEACH: (1) closure; (2) opening into vowel; (3) closure; (4) opening into *sh*; (5) recoil.

CHEAT: (1) closure; (2) opening into *sh*; (3) opening into vowel; (4) closure; (5) recoil.

The transitions from element to element in a syllable are so rapid and so gliding that the ear may well be perplexed to distinguish a difference of simple and of compound lingual

action in such words as *taste, chaste; tease, cheese; tide, chide; top, chop; talk, chalk; turn, churn*: but every person must feel, in pronouncing these words, that he makes the initial closure in all of them; and that he touches the *sh* position in one word in each pair and not in the other. The audible effect of *ch* is therefore correctly analysed into *tsh*.

The same principle is equally illustrated in other combinations. For example, *t* loses its independent recoil, and opens directly into *s*, in *its*; into *r*, in *true*; into *l*, in *battle*, etc.

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#### ON MARLOWE'S TAMBURLAINE.

In one place of his indispensable edition of "Tamburlaine," Professor ALBRECHT WAGNER "allows himself" a somewhat equivocal use of the adjective *stupid*. The note is as follows:

"*colts*. scil. *colt's teeth*, die ersten Zähne, Milchzähne. Es liegt ein Wortspiel vor. Wenn Cunningham in seiner Anmerkung sagt 'A stupid allusion to the first teeth, called colt's teeth, or milk teeth' und dies dann so begründet 'the celebrated pampered jades of Asia must long before this have lost those evidences of youth,' so erlaube ich mir ihm das Epitheton 'stupid' zu geeigneterer Verwendung zurückzustellen, denn er hat die Stelle nicht verstanden. Es kommt gar nicht darauf an, wie alt die besiegten Könige als Menschen sind, sondern darauf, dass sie hier als *coltish coach-horses* (V. 4029) vorgeführt werden, und als solche sind sie jung. Das Wortspiel ist nicht besser und nicht schlechter als unzählige Shakespeare'sche 'quibbles' (p. 209, note on "Tamburlaine" II, v. 4026).

The passage in question, however, appears to have been as little understood by WAGNER as by CUNNINGHAM. Yet the context makes the meaning clear:

"THERIDAMAS. Your Maiesty must get some byts for these,

To bridle their contemptuous cursing tongues,

That, like vnuly never broken Iades,

Breake through the hedges of their hateful mouthes,

And passe their fixed bounds exceedingly.

TECHELLES. Nay, we wil break the hedges of their mouthes,

And pul their kicking colts out of their pastures.

VSUMCASANE. Your Maiesty already hath deuisde

A meane, as fit as may be, to restraine

These coltish coach-horse tongues from blasphemy."

(Act iv, Sc. iii, vv. 4020-29.)

It is the *tongues* of the captives that are likened to unruly jades and kicking colts and that are to be pulled out of the pastures (their mouths). The hedges which Techelles suggests should be broken, are evidently the teeth (*ἔρκος ὀδόντων*). The passage contains no allusion to *colt's teeth*=*milk teeth*, and no quibble, stupid or brilliant, on the age of the kings as mortal men or as coach-horses. It is the tongues that are coltish, not the kings.

Two or three of WAGNER's less important notes on the same play may here be commented on.

V. 2755 f.—WAGNER keeps the reading "Zansibar, the Western part of Affrike," regarding the error as MARLOWE's rather than the printer's (p. 205). But in vv. 4517-4530 the poet shows that he knew Zanzibar to be on the eastern coast of Africa.

V. 2769.—It is hard to see what purpose WAGNER's citations of "Eúrope" from SHAKSPERE serve in his note on this verse. The fact that SHAKSPERE said "Eúrope" (dissyllable) surely does not show that MARLOWE could say "Eúrōpa."

V. 3803.—WAGNER oddly enough asserts that "for" in the sense in which it is used in this verse ("Cloth'd with a pitchy cloud for being seene") does not occur in SHAKSPERE. SCHMIDT, 'Sh. Lex.' p. 437 b, quotes several examples, to which should be added "to trash for over-topping," "Tempest," i, 2, 81 (otherwise explained by SCHMIDT).

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#### SPENSER'S LOST WORK, 'THE ENGLISH POETE.'

As is well known, the existence of this work is thus brought to our notice in "E. K.'s" argument in the tenth "Ægloga" of "The Shepherd's Calendar":—

"In Cuddie is set out the perfecte patern of a Poete, which, finding no maintenance of his state and studies, complaineth of the contempte of Poetrie, and the causes thereof: Specially hauing bene in all ages, and even amongst the most barbarous, always of singular accompt and honor, and being indeede so worthy and commendable an arte; or rather no arte, but a diuine gift and heauenly instinct not to bee gotten by labour and learning, but

adorned with both: and poured into the witte by a certain 'Ερθουδιασμός and celestial inspiration, as the Author herof els where at large discourseth in his booke called the English Poete, which booke being lately come into my hands, I mynde also by Gods grace, vpon further aduisement, to publish."<sup>1</sup>

It is unlikely that "E. K." ever fulfilled this purpose; if he did, all traces of the work have perished except his own statement, unless it be the allusion to an 'Arte of Poetry' in "An Epitaphe vpon Poet Spencer" by NICHOLAS BRETON, in his 'Melancholike Humours in Verse of Diverse Natures'. London printed by Richard Braddocke 1600.<sup>2</sup> It is of this expression, which has been contorted into an allusion to 'The English Poete,' that I wish to speak. The third and fourth stanzas of BRETON's epitaph run as follows:

"Fairy Queene shew fairest Queene  
How her faire in thee is seene:  
Sheepheards Calendar set downe,  
How to figure forth a clowne:  
As for Mother Hubberts Tale,  
Cracke the nut, and take the shale:  
And for other workes of worth,  
(All too good to wander forth,  
Grieue that ever you were wrot  
And your author be forgot.

"Farewell Arte of Poetry,  
Scorning idle foolery:  
Farewell true conceited Reason  
Where was neuer thought of treason:  
Farewell Judgement, with inuention  
To describe a hearts intention:  
Farewell Wit, whose sound and sense  
Shew a poets excellence.  
Farewell, all in one together  
And with Spencers garland, wither."<sup>3</sup>

COLLIER, after stating that he subjoins the epitaph "not merely because it has never been reprinted in connection with any biography of SPENSER, but because it attributes to him a work, now lost, on the 'Art of Poetry,' which elsewhere has received the title of 'The English Poet,'" adds these words in expla-

<sup>1</sup> 'Works of Spenser,' ed. COLLIER, i, p. 114; or ed. GROSART. WEBBE mentions the existence of 'The English Poete' in 1586, but only on the authority of "E. K."; see WEBBE's 'A Discourse of English Poetrie,' ed. ARBER, p. 23.

<sup>2</sup> Works of Breton, "Chertsey Worthies Library," ed. GROSART i, 'Melancholike Humours,' see title p. 1, and the Epitaph p. 15.

<sup>3</sup> The capitals and italics are those of Dr. GROSART's edition, who professes to give us the reading of the first edition of 'Melancholike Humours.'

nation of his interpretation:—"Here the words 'Art of Poetry,' coming as they do immediately after the enumeration of other productions by SPENSER, must, we apprehend, refer to his lost critical essay called *The English Poet*, which some persons have confounded with PUTTENHAM'S 'Arte of English Poesie,' printed in 1589. . . . SPENSER'S was an entirely different production: it was one of his 'works of worth' which were 'all too good to wander forth.'"<sup>4</sup> COLLIER quotes the epitaph in full and carefully italicizes the words: *Fairy Queene, Sheepeheards Calendar, Mother Hubberts tale and Arte of Poetry*. He is followed by Dr. GROSART in his sumptuous edition of SPENSER (to mention only the poet's latest editor); nay, so certain is that enthusiastic and indefatigable investigator in the matter, that he exclaims: "Surely it [*i. e.* 'The English Poet'] must one day be recovered, since it seems to have been *well known in 1600*."<sup>6</sup> The italics are mine.

Now let us see what this condition of being "*well known in 1600*" depends upon. Dr. GROSART makes no pretence of any further evidence than BRETON'S "allusion" quoted above. If the juxtaposition of these titles—*Fairy Queene, Sheepeheards Calendar*, etc.—in a previous stanza is worth anything, the closer position of expressions in the same grammatical construction and in the same stanza is certainly worth far more. If SPENSER did write an 'Arte of Poetry,' he scarcely wrote books entitled: 'true conceited Reason,' 'Judgement with inuention,' 'Wit, whose sound, etc.,' or compiled them "all in one together" under such a title. We may regret the overthrow of a pretty theory; but BRETON certainly did not allude, however remotely, to any work on the subject of Poetics by EDMUND SPENSER in the passage quoted above.

I heartily join in the universal expression of regret that a work on such a subject and from the hand of a man so eminently qualified to speak, should have been suffered to perish unpublished. In the recent words of Dr.

<sup>4</sup> Works of Spenser, ed. COLLIER, i, pp. cxlvii and cxlviii.

<sup>5</sup> Works of Spenser, ed. GROSART; "Early and Lost Poems," i, p. 99.

<sup>6</sup> Works of Nicholas Breton, "Chertsey Worthies Library", ed. GROSART i, 'Melancholike Humours' p. 16, note.

SCHIPPER:—"Spenser, der um die englische Dichtkunst als Schöpfer neuer, schöner Vers- und Strophenbildungen, namentlich der Spenserstanze und einer neuen Variation im Bau des englischen Sonetts, sich so grosse Verdienste erworben hat, war gewiss der Mann, eine vortreffliche Abhandlung über diesen Gegenstand zu schreiben."<sup>7</sup> I may add that Dr. GROSART'S suggestion, though no more than a conjecture, is not without interest here:—"If not bodily, yet largely I like to think," he says, "that we have 'The English Poet' utilized at least in SIDNEY'S 'Apology or Defense of Poetry.'"<sup>8</sup> And again: "I may be wrong, but I have a *soupçon* of suspicion that if SIR PHILIP SIDNEY had lived to have published his 'Defense of Poesie' himself, there would have been an acknowledgment of indebtedness to SPENSER in its composition. Is it utterly improbable. . . that SIR PHILIP should have incorporated or adapted 'The English Poet' of SPENSER in his 'Defense'? I trow not. Only thus can I understand its suppression when finished and ready for the press."<sup>9</sup>

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#### BROWNING AND TENNYSON.

Economy of interpreting power is the prime requisite of a good style. The power saved in interpretation is a gain to be devoted to realizing the thought conveyed. We *realize* through the art-faculty, the imagination. It is this (creative) exercise of the imagination that gives the pleasure belonging to true art.

That the peculiar prerogative of art is to please and not to instruct is manifest from SCHILLER'S *Spieltrieb* theory. The activity of the play-impulses in certain directions is sufficient to explain art in its range and office. The art-aspect of a theme is opposed, at every turn, to the utilitarian. The spirit of selfishness, which is the spirit of monopoly, is foreign to art. Didacticism has no place in the highest art.

<sup>7</sup> 'Englische Metrik, Zweiter Theil: Neuenglische Metrik' p. 10. See also DRAKE, 'Sh. and his Times' (whence SCHIPPER derives his account of the Elizabethan Verse-Critics) i, p. 469.

<sup>8</sup> Works of Spenser, ed. GROSART i, p. 99.

<sup>9</sup> *ibid.*, Appendix, p. 453.



Not everything that is easily comprehended, and not everything that pleases, is art. The pleasure of art is found in beauty, in that "beauty" that "rides on a lion." It is evident that everything does not, in man's mind, have an art-side, but may not everything have? In answer, EMERSON says: "The feat of the imagination is in showing the convertibility of every thing into every other thing. Facts which had never before left their stark common sense, suddenly figure as Eleusinian mysteries. My boots and chair and candlestick are fairies in disguise, meteors and constellations. . . . And there is a joy in perceiving the representative or symbolic character of a fact, which no bare fact or event can ever give."

And yet, "in all design, art lies in making your object prominent, but there is a prior art in choosing objects that are prominent." Herein does the workman manifest himself an artist. Does he know that there is in all works of fine art a common element which the mind in its simplest states can apprehend? Does he know that art publishes that which is universal and enduring, and, because of this, at once intelligible? "The new virtue which constitutes a thing beautiful is a certain cosmical quality, or a power to suggest relation to the whole world, and so lift the object out of a pitiful individuality."

EMERSON says, also: "The artist who is to produce a work which is to be admired, not by his friends or his townspeople or his contemporaries, but by all men, and which is to be more beautiful to the eye in proportion to its culture, must disindividualize himself, and be a man of no party and no manner and no age, but one through whom the soul of all men circulates as the common air through his lungs."

A work of art must gratify feeling and therefore appeal as immediately as possible to the sensibility, that is, there should be no straining on the part of the intellect after the idea. The work must represent the universal, and therefore 'disindividualize' the workman. Art speaks a symbolic language and makes a superior use of things, wherefore the workmanship must surpass the material.

In view of all this, BROWNING as an artist is

eccentric if not positively whimsical; TENNYSON is conventional. With the help of societies and handbooks BROWNING is, in the main, intelligible. Much that he has written has to traverse all the convolutions of the brain to reach the sensibility! TENNYSON's verse glides into the heart, steals in almost unawares. Has he not said as wise things as BROWNING? He has said them with more art.

Two or three short selections from each taken at random will make these characteristics apparent. This from "By the Fireside":—

I follow wherever I am led,  
Knowing so well the leader's hand:  
Oh woman-country, wooed not wed,  
Loved all the more by earth's male-lands,  
Laid to their hearts instead!

From the "Day-Dream":—

The varying year with blade and sheaf  
Clothes and reclothes the happy plains:  
Here rests the sap within the leaf,  
Here stays the blood along the veins,  
Faint shadows, vapors lightly curl'd,  
Faint murmurs from the meadows come,  
Like hints and echoes of the world  
To spirits folded in the womb.

From "Abt Vogler":—

"But here is the finger of God, a flash of the will that can,  
Existent behind all laws: that made them, and, lo, they are!  
And I know not if, save in this, such gifts be allowed to  
man,  
That out of three sounds he frame, not a fourth sound, but  
a star."

From "In Memoriam":—

I falter where I firmly trod,  
And falling with my weight of cares  
Upon the great world's altar-stairs  
That slope thro' darkness up to God,  
I stretch lame hands of faith, and grope,  
And gather dust and chaff, and call  
To what I feel is Lord of all,  
And faintly trust the larger hope.

Read BROWNING's "My Star" a dozen times, guess the meaning, and then turn to your handbook. Read next TENNYSON's "St. Agnes." Read BROWNING's "Popularity," and then TENNYSON's "The Poet."

BROWNING is a sphinx and pleases because he propounds riddles. His obscurity flatters us: we estimate his profundity by our inability to grasp his meaning, and because he is unfathomable in verse he is forsooth a great poet! There can be nothing enigmatical in

the best art. Beauty never puzzles the brain.

Shall we not conclude that BROWNING lacks skill in workmanship, or that he esteems the material of more worth than the form? But, TENNYSON has the truest regard for the value of material, and in addition, the true insight of the artist which everywhere tells him that material is worth most in the best form. It is superior workmanship that makes TENNYSON so much more intelligible than BROWNING.

A closer inquiry reveals a reason for BROWNING's obscurity. In him we have *the poet working*; in TENNYSON we have *the work of the poet*. We see BROWNING in the workshop of his mind; we see TENNYSON not at all, but the work of TENNYSON, finished, and with no trace of the workshop about it. We see BROWNING travelling, with the throes and groans put in—that is just what his parentheses within parentheses and his new-fangled words mean.

He does not 'disindividualize' himself. He is such a philosopher, that is, he is so in love with *thought*, that he finds supreme pleasure in *thinking*, and so slips in, parenthetically, his ratiocinations. The law of economy of mental power does not apply to the writer in his preparation for the reader. He is to pore and agonize in his study for the reader's sake, and for the reader's sake, too, these mental pangs and processes must not appear in his writings; for they are tentative and but the gropings after a definite idea and its fittest expression, which if a writer consent to express he must become obscure. Convince yourself of this by reading "Sordello"; it is but a lengthened squirm, with symptoms of something about to be delivered.

It is difficult to draw a line between BROWNING's *working* and his *work*. He seems to be always arguing, arguing, and wants to tell everything suggested along in the process. It is as if he were journeying to some appointed place, but delaying along the highway to penetrate every by-path leading therefrom.

"Rabbi Ben Ezra" has thirty-two stanzas, yet eighteen, at most, of these would tell all that properly belongs to the theme. He argues and philosophizes and gets all out of proportion, and forgets the fitness of things. Of the eighteen stanzas that would set forth

the theme with tolerable completeness, there are hardly a half dozen but have one or two or three arguing lines. To say that BROWNING has 'arguing lines' implies that his diction is not always poetic, and that is true. When he argues he uses the language natural to one addressing the intellect: it is prose diction of the intellectual type. Who can dress up Philosophy in the iris-hued garb of poetry, or Poetry in "staid wisdom's hue"?

"For, of the soul, the body form doth take,  
For soul is form, and doth the body make."

BROWNING has cut his cloth, prose in texture, according to the measures of poetry. Now and then he "drops into poetry," that is, his diction is poetic 'in spots.' To charge that his diction is not poetic is to say that he is at fault in choosing art-themes, or that he has not taken (sustained) art-views of his themes.

And then, if poetic diction is wanting, poetic rhythm must suffer. These are essentials of poetic verse. Where they are lacking we have only the form of verse. Some admirers boast of BROWNING's throwing off the trammels of verse (whatever they are). Are they sure that he does not sometimes mistake the essentials for trammels?

It is not BROWNING's quartering of thoughts, but his love of the transaction, that makes much of what he has written lose the name of art. The pleasure he has in threading the mazes of thought, that, he presumes, we shall have in following him through the labyrinth. So that he would give us pleasure, which is the artist's aim, whether he have the artist's method or not. How much further need we go to find an explanation for his use of the dramatic monologue?

Besides the essentials and graces of verse, there are certain virtues which a poem, as a whole, must have in order to rank as a work of art. Technical skill can never atone for the lack of completeness or for the lack of harmony, or of unity. There must be all that is essential to the theme and nothing over; the parts must agree and fit together so as to give unity to the impression. Let a sculptor or painter get arms and legs out of proportion, and can the best skill in technicals make compensation? It takes the judgment and taste, as well as the skill of a master to exhibit these

virtues in a piece of work. And do we not see how important is material, and yet how unimportant! There must be enough for the theme; the more than enough must be sacrificed. The workmanship must surpass the material, to be art in the highest sense.

BROWNING is either a little whimsical, or he lacks somewhat of the judgment and taste demanded by art. But what of TENNYSON in this respect?

He is without ostentation, and speaks "in language as sweet as it is fit." It cannot be said of him that "He crams this part and starves that other part, consulting not the fitness of the thing, but his fitness and strength." One topic from "In Memoriam" will show TENNYSON'S workmanship. Take the one setting forth Mary's comfort at beholding Lazarus restored from the tomb:—

Her eyes are homes of silent prayer,  
Nor other thought her mind admits  
But, he was dead, and there he sits,  
And he that brought him back is there.  
Then one deep love doth supersede  
All other, when her ardent gaze  
Roves from the living brother's face,  
And rests upon the Life indeed.  
All subtle thought, all curious fears,  
Borne down by gladness so complete,  
She bows, she bathes the Saviour's feet  
With costly spikenard and with tears.  
Thrice blest whose lives are faithful prayers,  
Whose loves in higher love endure;  
What souls possess themselves so pure,  
Or is there blessedness like theirs?

Is it not complete? Where is there any redundancy? To find his sense of the fitness of things try to transpose some of the parts of the verses and stanzas. Can one line be left out, or a better substituted anywhere? In diction is not the fittest word in the place where it is worth most? Realize in picture the first line: "Her eyes are homes of silent prayer." In "eyes", "homes" and "prayer" he has simple material, but his workmanship transmutes to gold! In the second stanza think of the "ardent gaze" that "roves" and "rests". TENNYSON'S poetry everywhere shows the taste and judgment of a pains-taking artist.

For the sake of comparison let us take this topic from "James Lee's Wife," namely, "Among the Rocks":—

## I.

Oh, good gigantic smile o' the brown old earth,  
This autumn morning! How he sets his bones  
To bask i' the sun, and thrusts out knees and feet  
For the ripple to run over in its mirth;  
Listening the while, on the heap of stones  
The white breast of the sea-lark twitters sweet.

## II.

What is the doctrine, simple, ancient, true;  
Such is life's trial, as old earth smiles and knows.  
If you loved only what were worth your love,  
Love were clear gain, and wholly well for you:  
Make the low nature better by your throes!  
Give earth yourself, go up for gain above!

Consider the theme, the material, the completeness, the diction and rhythm, and then determine its art-merit.

Where BROWNING writes with most art he is more a rhetorician than a poet. He has not that freedom and necessity that belongs to true poetry. "In poetry, where every word is free, every word is necessary. Good poetry could not have been otherwise written than it is." Does not every reader feel that it is the freedom and necessity of the words in TENNYSON'S verse that distinguishes him from BROWNING?

With this in mind read that exquisite idyll, "The Gardener's Daughter." Note how distinct the theme and motive are. See how "nothing is neglected, nothing wasted, nothing misapplied." Can this be said of any, the best of BROWNING'S idylls? Read them and judge.

Mr. STEDMAN in speaking of TENNYSON'S volume of 1832 says: "The command of delicious metres; the rhythmic susurrus of stanzas whose every word is as needful and studied as the flower or scroll of ornamental architecture—yet so much an interlaced portion of the whole that the special device is forgotten in the general excellence; the effect of color, of that music which is a passion in itself, of the scenic pictures which are the counterparts of changeful emotions; all are here, and the poet's work is the epitome of every mode in art."

I do not mean to discount BROWNING as a thinker, but as a publisher of thought. Thinking does not make art, but the publishing of the thought with the best effect for pleasure. As a thinker he is not more original than we could expect of a man of his opportunities,



but as a writer he is daringly original in essaying art and at the same time not recognizing intelligibility as a fundamental requisite of art. How can one feel much about something he cannot easily understand?

SINCE SHAKESPEARE and TENNYSON have found our mother-tongue ample and flexible enough to set forth the farthest reaches of thought with the best effects, is there a more charitable excuse for BROWNING than that he lacked the artist's skill?

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#### THE TEXT OF THE 'DIVINE COMEDY.'

*Contributions to the Textual Criticism of the Divina Commedia*, by the Rev. EDWARD MOORE, University Press, Cambridge. 1889. 8vo, pp. lvi, 723.

This handsomely printed book is the most important contribution to the establishment of the text of the 'Divina Commedia' since WITTE's famous Prolegomena to his edition of 1862. Dr. MOORE is the holder of the Barlow lectureship on DANTE in the University of London, and is known to all Dante students by his admirable little book on 'Time References in the Divina Commedia,' and by his occasional letters on kindred subjects in the *Academy*. It has therefore been no surprise to those familiar with him through these sources, to meet with the same qualities in this volume as were conspicuous in what he had previously published: patience, thoroughness, fine scholarship, wide reading, sound judgment, sagacity, fairness, and, what is inevitable in any serious student of Dante, a profound admiration and love for the poet.

The Prolegomena which serve as an introduction to the collated text of the "Inferno," and the discussion of the text of selected passages, constituting the bulk and the most important part of the work, state the problem to be solved in the constitution of the text more clearly than anything I know in English. The same principles must guide, in the main, as have resulted in the generally satisfactory texts of the great Greek and Latin authors, but new applications must continually be

made. The difficulties in classifying the manuscripts of the 'Commedia' are enormous. The number is more than 500—unhappily so, as Dr. MOORE remarks feelingly. It is evident that a complete collation of all these manuscripts is a practical impossibility; setting aside merely orthographical variants, which of themselves would often help to establish relationships of manuscripts, it would need a small army of workers to complete such a gigantic undertaking—even larger than that which assists Dr. Murray in his great Dictionary, considering the number of persons interested and competent to assist. It is to be inferred from what Dr. MOORE tells us that he has spent years in collecting his material, and yet it is a complete collation for only seventeen manuscripts of one *Cantica*. WITTE spent over forty years, as he tells us, in Dante studies, largely in this labor on the text, yet he publishes a complete collation of only four manuscripts, finding it impossible, he says, to make a perfect collation even of the twenty-six which he had selected on general grounds as the most authoritative. As a preliminary to this, he had collated 407 manuscripts for one canto of the "Inferno." It requires no experience in such matters to see what courage and perseverance are necessary to conceive and carry through such a project. Yet indispensable as is an acquaintance with WITTE's methods and results to every editor of DANTE, what he has done is only a fragment of what would be necessary if a complete collation of all manuscripts were to be attempted.

But even if it were done, as is possible with sufficient time and labor, there would remain difficulties enough to appal the stoutest hearts. Whoever will take the trouble to look at pages 51 and 52 of WITTE's Prolegomena will see how much space is necessary to print the variants of only ten lines in only nineteen manuscripts. He estimates that with all possible economy of space, the results of a complete collation would require something like forty bulky quarto volumes, if they were printed. Dr. MOORE has certainly improved upon WITTE's method of printing, so far as economy of space is concerned, but that affects only the financial, material side of the

question. WITTE's inquiry still remains pertinent: Who could master this overwhelming mass of material, even if we suppose that some publishing house could be found self-sacrificing enough to print it?

It is not to be supposed, however, that Dante students will let matters stay where they are, and Dr. MOORE's present volume is an excellent example of the work that must be done, in order to produce finally a text of the greatest poem of the father of modern poetry such as we may reasonably suppose would be acceptable to DANTE himself. It is obvious that the work of collation must be done piecemeal, and when all have been collated with the care shown by WITTE, MUSSAFIA, and Dr. MOORE, and accompanied by such vigorous discussions as are to be found in the present work, with provisional classifications, a scholar of the future will be able to avail himself of such results as have stood the test of further discussion, and set to work on the constitution of a text which may be worthy to rank with those established by the LACHMANNs and the ORELLIS.

The first 250 pages after the Prolegomena are occupied with a complete collation throughout the "Inferno" of all the manuscripts at Oxford and Cambridge, seventeen in number. WITTE's text is taken as the standard, and the variants are printed at the bottom of the page. These manuscripts differ very much in value, as was to be expected; of one of them, noted by Dr. MOORE as L, he says that it is so blundering and careless that he would have abandoned its collation but for the sake of completeness, while others (as, e. g., B, H, and O) are excellent manuscripts. Merely orthographical variants are not noted, but this is partially compensated for by the minute description of the manuscripts themselves, which occupies the latter part of the book; here the characteristic peculiarities in the orthography, as well as in dialect etc., are given. Dr. MOORE has indicated in a prefatory note the difficulties in determining always satisfactorily what can be regarded as a merely orthographical difference, and the advantage which may be drawn from such difference when once shown to be such. It is of course not to be expected that the de-

cision reached would in all cases coincide with that of the student, but at all events the explanations are so clear that the doubter would know just where to go to work to arrive at a conclusion of his own.

The 250 pages following the treatment of the "Inferno" are taken up with the collation and discussion of selected passages. The number of manuscripts collated varies with the different passages, sometimes reaching nearly 250; the larger part of these have been examined personally by Dr. MOORE as far as these passages are concerned, and form a body of critical matter of the highest value. The principles which guided him in the selection, and the method of arriving at a decision, are explained in the Prolegomena.

If a complete collation of all manuscripts is impracticable, it would seem that the results aimed at in such a collation might be approximately attained by selecting passages which for some reason are particularly subject to variations, and collating as large a number for these passages as possible. Hints of relationships might thus be established which would guide other workers in their investigations. This was the method followed by WITTE, which, though founded on only one canto, resulted in establishing what he called the Sienese family. Dr. MOORE has established the existence of another, which he calls the Vatican family, after the so-called Vatican manuscript, WITTE's B. A friend of Dr. MOORE thinks he has discovered another, which he calls the Venetian family; this Dr. MOORE does not consider well established.

There is obviously a great amount of preliminary labor needed in order to make a selection of the proper test passages; some were not recognized as suitable passages until it was too late to make complete collations for them. Also two passages at least, Inf. ii, 60, and Inf. xxxiv, 99, were introduced and discussed, which Dr. MOORE says can in no sense be called test passages. The discussions are ingenious and interesting, and a decision is sought for on well recognized critical principles. Thus, e. g., the reading adopted must be the one which most naturally accounts for the genesis of the others. This principle gives us one of the strongest arguments

(though of course others are not wanting) for *lune* rather than *lume* in Inf. xxxiii, 26. So too the maxim *difficilior lectio potior*, a special case of the principle just mentioned, favors the substitution of *su* for *giù* in Inf. xxxii, 47; of *fesse* for *fosse*, Inf. xx, 69.

The principle formulated by GIULIANI, 'Dante spiegato con Dante,' is often a guide to a decision. Few authors are so consistent throughout as Dante; Dr. MOORE applies to his works, not only in themselves but in their connection with each other, TENNYSON'S beautiful phrase, that through them "an unceasing purpose runs." The author of 'Time References' might be expected to make good use of every opportunity to explain Dante by Dante. The discussions on Purg. xxii, 5, 6, and xxvii, III, are good examples of the application of this principle. It is interesting to see how, in the latter passage, Dr. MOORE'S wide examination of manuscripts justifies a reading which SCARTAZZINI'S judgment approved of, but which he felt compelled to abandon in deference to the supposed weight of manuscript authority. Lastly, help in coming to a decision can sometimes be got from knowing the authority for the statement made, or the passage imitated from an ancient author. A special appendix is devoted to this latter consideration. The importance of the subject cannot escape the most careless student of DANTE, and it is a great service to bring together in small compass what has been found; some of the information there given is, if I do not mistake, new.

After the discussion of the selected passages is an account of the MSS. examined or collated, with a list of them, as also lists of lines omitted or transposed, and of peculiar readings. Then follow five appendices, discussing DANTE'S references to classical authors, the Vatican family of MSS. and other groups, the interpolated lines in Inf. xxxiii (found in three different manuscripts), the text of Witte's Berlin edition, and finally one by Mr. Tozer on the metre of the 'Divina Commedia.'

Mr. Tozer is evidently a student and lover of Dante and may have every virtue under heaven, but if this appendix is to be taken as

a specimen of his powers, he had better turn them to some other branch of Dante studies. In spite of his feeble disclaimer, he is too much in bondage still to iambs and trochees, which have long since been relegated to the lumber room as far as modern metres are concerned. A man who can suppose that the stately and melodious line,

Per me si va nell'eterno dolore,

can have anything whatsoever in common with Drummond's

White sense's light mind's perspective kept blind

—however "perspective" is accented—is beyond remonstrating with; he is hopeless.

It is in the nature of the case impossible that a book like this can offer many novelties; the central idea of the book itself is derived, as the author says, from WITTE. There are some results, however, which may fairly be claimed as valuable and original. Such is the establishment of the Vatican family of MSS., the importance of which in all future discussions on this subject cannot be overlooked. Dr. MOORE is also, I think, the first to call attention to the fact that different parts of the same manuscript are often apparently founded on different recensions, a fact which future editors of DANTE cannot neglect. He is also the first to call attention to the discrepancies between the texts of the old commentators and their comments, which makes it impossible to cite their authority for a reading from the text alone.\*

But, after all, the mass of what is here found is only material for future use. Dr. MOORE would be the last to assume that he had said the final word on the test passages discussed; certainly in some cases his conclusions do not seem to me justified by the facts. The chief consolation which the author of a book like this can draw from it, is that which the author applies with perfect justice to himself, in citing the solemn and beautiful words of DANTE: he is certainly one

*Che porta il lume dietro, e sè non giova,  
Ma dopo sè fa le persone dotte.*

E. L. WALTER.

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\*See however WITTE'S Proleg., p. lviii.



## THE STUDY OF SCHILLER.

*Schiller.* Sein Leben und seine Werke, dargestellt von J. MINOR. I Bd. Berlin, Weidmann. 1890. 8vo, pp. 591.

The study of SCHILLER in Germany during the last few decades has not kept equal pace with the activity displayed in other fields of literary history. We have had, it is true, GODEKE's invaluable historico-critical edition of SCHILLER's works; we have had his correspondence with KÖRNER, COTTA, the Duke of AUGUSTENBURG and others; we have had the investigations of BOAS, BOXBERGER, DÜNTZER, FIELITZ, MINOR in certain branches of his work and in certain periods of his life. But no book has appeared until recently which undertook to represent the whole of SCHILLER's development with the same comprehensiveness of view and with the same exhaustive treatment of the materials at hand with which HOFFMEISTER approached this task half a century ago. It is, however, evident that at present we are standing at the threshold of a new epoch in SCHILLER literature. In 1885 WELTRICH published the first instalment of a life of SCHILLER promising to combine painstaking accuracy of detail with a broad and far-reaching perspective; in 1888 there followed the first volume of BRAHM's "Schiller," a book which, with all its faults of mannerism and theatrical display, undoubtedly brings before us a more striking picture of the poet than we have of most other great men of German literature. And now Professor MINOR gives us a work which seems destined to be the worthiest successor of HOFFMEISTER's biography and to serve for a long time to come as the principal authority on Germany's greatest dramatist.

The present volume, although it does not carry us further than to SCHILLER's flight from Stuttgart, indicates clearly enough what the tendency and character of the whole will be. A masterly parallel between GOETHE and SCHILLER stands at its head.

"The view of GOETHE's development impresses us with the same feeling of necessity with which we look at a natural process; he grew into what he was. SCHILLER made himself. Out of the hard struggle which from early youth he fought with nature he came forth victorious; he managed in spite of multi-

farious hindrances to shape his life according to an immanent idea. What he had received of natural gifts, as well as that which with iron industry he had acquired in severe self-discipline and incessant endeavor, was his inalienable possession, of which no power on earth could rob him. In the first verses of his hand which have been preserved to us, on the childhood threshold of his art, we are met by the same image of the all-surveying, forever-enduring sun with which at the height of his productiveness he closed one of his greatest creations. The contrast of sense and reason, the discord between the material and spiritual nature of man, is the problem of his whole life, on which from early youth, acting, writing, thinking, he exercises all his powers: in the fulness of his manhood he succeeds in solving it."

These words may give some idea of the main thread running through Prof. MINOR's book. Of the richness of detail, the accuracy of statement, the even flow of the narrative, the masterly way in which the poet is shown in the man and the man as part of his time, it is impossible, within the limits of this notice, to convey an adequate idea.

As an instance of MINOR's superiority over his predecessors in exhaustiveness and completeness of treatment, I would mention the passages referring to the "Leichenfantasie." Most commentators on SCHILLER's poems have contented themselves, in the case of this youthful production, with pointing out its defects, its pompousness of expression, its lack of reality. Or, if they, like BRAHM, try to justify the poem, they do so on purely æsthetic grounds. MINOR, instead of either defense or criticism, narrates in full the circumstances which gave rise to the poem, analyzes carefully SCHILLER's state of mind when he wrote it, lays bare the literary threads which connect this poem with other productions of the time; and thus makes us understand it as a manifestation of a certain phase in the poet's development. The gloomy atmosphere of the Karlsschule, the pessimistic brooding of the youthful poet, the terrible shock which he received from the sudden death of his friend HOVEN, the language of KLOPSTOCK, of OSSIAN, of SCHUBART, of HÖLTY—in short all the elements which constitute this poem—are brought before our eyes in their full significance, and in this way even an abortive literary attempt is made to reveal to

us the yearnings of the poet's heart and to throw a light on the general tendencies of the literature of his time.

The same broad, impartial, and truly historical spirit pervades the whole volume. There is hardly an incident in SCHILLER's life which in this book does not receive some new or broader aspect. Of especial interest are the passages about SCHILLER's relations to KARL EUGEN, which, by English writers particularly, have been so frequently and so badly misrepresented; the chapter upon the philosophical instruction in the Karlsschule, in which the attractive and inspiring figure of ABEL is brought out in full relief; the careful investigation of SCHILLER's activity as editor of the *Württembergische Repertorium*, which lends new color to his strong affinity to the Suabian soil and to his position as leader of a provincial school of writers; and, above all, the comprehensive and searching analysis of the "Räuber," which one might almost feel inclined to hope would be the last word of criticism on this much abused and much exalted drama. It is a pity that Mr. NEVINSON, the latest English biographer of SCHILLER ("Great Writers Series," London, 1889), should not have waited with the publication of his book until after the appearance of Professor MINOR's work. Otherwise he would hardly have disfigured his pages by such a statement as this: "It is difficult for a modern Englishman to read even the bare plot of such a school-boy production [the "Robbers"] without a sense of the burlesque."

The volume closes with a most careful and complete bibliography, which in itself would be sufficient to make this work an unfailing guide and an indispensable authority to any student of SCHILLER.

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#### FRENCH LITERATURE.

*A Primer of French Literature*, by F. M. WARREN, Ph. D., Associate in Modern Languages in the Johns Hopkins University. Boston: D. C. HEATH & Co. 1889. 12mo, pp. vi, 250.

The study of French Literature, especially of the mediæval period, has offered till lately

many a difficulty, owing mainly to the lack of a comparatively complete and thoroughly reliable and scientific English Primer. Much credit is consequently due to Prof. WARREN for the conscientious effort he has made to help us in that line. Mr. SAINTSBURY, it is true, had already published a 'Primer of French Literature', but his work, excellent as far as it goes, is necessarily wanting in details, and moreover it is not divided in the way best adapted to facilitate the student's researches. Mr. SAINTSBURY has succeeded in giving us a very general outline of the subject, and indeed a careful perusal of his Primer shows views at once broad and sympathetic, but the general character of the work is lacking in critical and systematic presentation. In Prof. WARREN's, on the contrary, we have a thorough mastery of the subject, accurate and tolerably exhaustive lists of authors and works, and, what is of still greater advantage, well defined and delimited literary periods.

Of special interest to the students of Old French will be the painstaking treatment or rather condensation of Mediæval Literature, as well as the classification of epic poetry. This period requires special tact in handling the material, giving a judicious estimate of authors and works, tracing out the origins of a *chanson de geste*, a *roman d'aventure*, a legend, a tale or a fableau, and finally apportioning the proper share of importance to influences Celtic, Teutonic, Latin and Oriental. This is by no means an easy task, and although due recognition is made by Prof. WARREN of the help afforded him by GASTON PARIS' excellent treatise, 'La Littérature française au moyen âge', still ample room was left for independent skill and ability.

The influence of Mediæval French Literature on the various literatures of Europe, as shown by translations and imitations, has been touched upon here and there, yet the student would have been gratified by additional details, especially when such details were at the command and within the reach of the author. This I say without losing sight of the necessarily limited size and compass of a Primer, because the treatment of individual or reciprocal literary influence must be held to be a point of vital importance. I will venture

still another suggestion. I should have liked to see a brief mention of the MSS. of at least the most important works; and, when the chapters on Mediæval Literature had been disposed of, we might have been told how and by whom that literature has been collected and where its most important repositories are to be found.

It is evident that the author has aimed pre-eminently at conciseness, and has tried to give us within the most limited space all that could be given in accordance with modern requirements; as a consequence, some minor features that are not entirely superfluous in promoting the interest of a book, have been omitted; for instance, some comments on the character of the heroes of one period or tendency would have been instructive, as contrasted with those of another. It may be said also that in the analysis or division of a period the author has been a little too sparing of details. He might have lent greater assistance to the student in getting a clear understanding of what constitutes the special feature and bearing of any given period.

In the chapter on Pre-Renaissance Literature our attention is especially called to the close of Mediæval poetry as represented by its last and best writer, CHARLES D'ORLÉANS, and to the development and flourishing condition of the drama.

The Renaissance Literature centres in the Pléiade, which is described as a school advocating classical and poetical language, aiming at harmony and sonorousness in the verse, originality in the rhythm and gracefulness in the expression, but decidedly lacking in passion. The causes that are made to account for the distinctive feature of French thought in the sixteenth century and the peculiar development of the French language in the direction of its vocabulary and literary production, are found in classical revival and religious reformation, together with Italian and Spanish influences.

In the chapters on the seventeenth century is found a good résumé of Classical French Literature; the author has shown himself very conservative, deviating but little from the general standard in the degree of excellence that it has been customary to assign to the writers of that fertile period. I should have

liked to see somewhat more emphasis laid upon Spanish influence in the first half of the century, and it is also my opinion that the eighteenth century has a greater right to be credited with the works and genius of LESAGE and CRÉBILLON than the seventeenth. The epithet "chimerical," applied to the great archbishop of Cambrai, requires perhaps a little more explanation, and must be taken with some reserve. On the other hand, I am glad to see in the author the tendency to recognize in BOSSUET the greatest writer of the century. Students of French are only too seldom brought into contact with his prose, matchless in nobility, vigor, and stateliness.

Concerning the eighteenth century, suffice it to say that the author has himself pointed out in his preface certain shortcomings. As represented to us, VOLTAIRE is certainly shown no leniency, while at the same time his literary attainments as well as his tremendous influence in moulding the thoughts and creed of subsequent generations, are not made prominent enough.

In the last three chapters the literature of the nineteenth century is brought down almost to date, the Romantic and Realistic schools receiving a special share of attention. Without aiming at being exhaustive, the author has succeeded in giving us a fair idea of the literary activity of our own period. The forty-four pages into which the author has condensed his most abundant material have forced him to crowd his chapters and paragraphs to the utmost, and some places will look dry on account of being deprived of the necessary comments. A few writers of no mean distinction and attainments, such as GUY DE MAUPASSANT, JEAN RICHPIN and PAUL BOURGET, have been dismissed in a couple of lines, whilst others, less important, have been altogether left out. Attention might have been called to the last work of EMILE ZOLA, 'Le Rêve,' which contains some of his best pages as far as style is concerned, and gives evidence of a desirable evolution towards a purer and more refined taste.

The author has generally been happy in his short sketches and general estimates of authors, and some of these are decidedly characteristic.



In basing literary periods as much as possible on, and associating them with, political events, the author has not only diminished the task of the student by facilitating to him the general survey he must have of the literature of a language as a whole and the quick and sure discrimination he must be able to make of different periods, but he has also fostered his interest by pointing out the intimate relation that exists between the political and the literary life of a nation and the important bearing which these have upon each other.

JOSEPH A. FONTAINE.

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#### PRACTICAL FRENCH PHONETICS.

*Fransk Læsebog efter Lydskriftmetoden af*  
OTTO JESPERSEN. København: Carl  
Larsen. 1889. pp. ii, 145.

Expositions of the manner in which the phonetic method can be applied to the teaching of French and English have been given us by PAUL PASSY, MAX WALTER, A. RAMBEAU, H. KLINGHARDT and others, but here we have the first French Reader based solely and entirely on the principles advocated by Professor W. VIETOR in Germany, by the "Association fonétique des Professeurs de langues vivantes" in France, and by the "Quousque Tandem Association for the Reform of Language-teaching" in Scandinavia. There is no better way of giving the reader an idea of Mr. JESPERSEN's book than by placing before him these principles as they have been formulated by the last named association:—(1.) Not the written language, but the real living, spoken language, is to be made the foundation of the instruction. In languages, therefore, in which the orthography differs much from the pronunciation, as in English and French, texts in a suitable phonetic transcription are to be used at the beginning.—(2.) The instruction ought to begin with connected texts, not with disconnected sentences.—(3.) The grammatical instruction is to be based on the reading . . . only later on in the course may a systematic grammar be used for review.—(4.) Translation from the one language into the other is to be restricted as much as possible.

Mr. JESPERSEN has constructed his Reader

strictly on these principles. It contains fifty-eight pages of purely phonetic text, followed by fourteen pages which serve to introduce the learner to the usual spelling by means of an interlinear phonetic transliteration, and by twenty pages of text in the usual spelling. Forty-three pages are devoted to notes and vocabularies, and the last seven pages to a short grammar of the spoken language. The grammar, as can be seen at a glance, is reduced to a minimum, and by comparing successively the different selections, all of which consist of poems and stories complete in themselves, one will find that they are so carefully graded, that with the aid of the vocabularies they can be understood quite easily without translation.

In his preface Mr. JESPERSEN promises to give later an exposition of the manner in which he thinks his Reader and Grammar should be used in teaching. No criticism of his method, therefore, can be attempted here. I cannot refrain, however, from expressing an objection to the somewhat extreme colloquialism of Mr. JESPERSEN's phonetic representation of spoken French. *Il* and *sur*, for instance, always lose their *l* and *r* before a following consonant, the "liaison" is very often neglected, the *x* in *exprimer* and *expérience* are represented by *s*. All this is in advance of P. PASSY's first edition of 'Le français parlé,' although I understand from a review in *Phonetische Studien* iii, p. 101, that the second edition is much more radical in this respect. Now, I perfectly recognize the scientific value of an exact representation of the ever-changing living language, and I do not by any means underestimate the practical value of such a representation for the scholar who wants to become familiar with every form of the language; but as to teaching this extreme colloquial form with all its tricks and devices to facilitate mere rapidity of utterance, why, it reminds one of SCHILLER'S

Wie er sich rülpert und wie er spuckt,  
Das habt Ihr ihm glücklich abgeguckt.

Between the careless language of familiar intercourse and the elocutionist's pronunciation, which follows pedantically all the vagaries of the traditional orthography, there certainly exists a golden mean, which appears in the

speech of the educated when they pay attention to their pronunciation. And it is this average or medium form of the spoken language that I think should be taught in our schools. It is suited to the abilities of the beginner, who from a slow and careful enunciation can only gradually advance to that rapidity of utterance which is both the cause and the result of colloquial speech. This careful pronunciation is also best suited to the literary style of the reading-matter generally set before our learners. Of course, when the material is of such colloquial nature as that supplied in Mr. JESPERSEN's Reader, fault is to be found not so much with the phonetic transcription as with the selection itself. The advisability, namely, of introducing into the school-room tales, poems and rimes that properly belong in the nursery, seems to me very doubtful; and, unless Danish children, for whom the Reader is intended, are very different from American boys and girls, I am inclined to think that Mr. JESPERSEN has selected such simple material principally on account of its extreme colloquial character and because he believes in teaching the most familiar form of the spoken language from the very beginning. Another argument against this choice of reading-matter may or may not apply to Danish learners, but certainly the acknowledged slovenliness of the English articulation of our pupils needs to be counteracted from the very beginning by an insistence on the careful and neat articulation that characterizes the French language. For these reasons it seems to me that the pronunciation to be taught first is the pronunciation of the stage or pulpit rather than that of the nursery. A careful and slow pronunciation would be most natural to the beginner, and whatever might sound pedantic about it would gradually wear off by greater familiarity with the language. It would be easy enough also to teach the more colloquial forms of speech later on, when rapidity of utterance is more easily attained.

We should not take leave of Mr. JESPERSEN's book without casting a glance at the short grammar given in its concluding pages. To these the linguistic scholar will instinctively have turned first on taking the book in

hand, to see what advance the author's treatment of spoken French represents on KOSCHWITZ' 'Französische Formenlehre nach ihrem Lautstande.' The greatest difficulty in the way of a phonetic treatment of the French grammar is certainly the *liaison*, which causes silent final consonants to reappear under certain conditions. Mr. JESPERSEN begins his grammar by summing up the most important cases of *liaison* under these three heads: (1) *z* in the plural; (2) *z* in the first and second persons of verbs; (3) *t* in the third person of verbs. This expedient is excellent; it not only clears the way, but simplifies matters so much that it is possible, for instance, to give on two pages and a half the most important facts concerning the conjugation of the verbs. It is true that the subjunctive is entirely omitted, and only a few irregular verbs are mentioned; but it is hard to find in all grammatical literature two pages as suggestive as these. And what could at the same time be simpler than this? The infinitive ends either in *e*: *aple*, *dne*, *ale*; or in *r*: *dormi:r*, *fini:r*, *prā:dr*, *savwa:r*, *æ:tr*. The present tense is inflected *z*, *ty*, *il apæl*, *nuz aplō*, *vuz aple*, *ilz apæl*; or *dō:r*, *dōrmō*, *dōrme*, *dōrm*. Like *apæl* is inflected *sæm*: *nu smō* and without syncope of the vowel: *dōn*, *nu dōnō*. *dō:r* has in the singular thrown off a consonant, which reappears in the plural; in the same way *fini*—*nu finisō*, *vu finise*, *il finis*.

In looking over the short chapter on the formation of the feminine of adjectives one will be equally struck by the novel aspect this phonetic treatment gives to French grammar. And is not this the true aspect? It is really astonishing how much our ideas of the French language have been distorted by treating it in the traditional manner as it appears on the page rather than as it sounds to the ear. The least important dialects spoken by savage South Sea islanders have fared better in this respect at the hands of the linguists than the cultivated language of the most cultured nation of Europe. Let us hope that before long an 'Elementarbuch des gesprochenen Französisch' will present to us a complete picture of the phonetic conditions of modern French!

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## MODERN GERMAN LITERATURE.

*Das Bild des Kaisers* von W. HAUFF. Edited, with an introduction, English notes, etc., by KARL BREUL. Cambridge: University Press. 1889.

A book which teachers of elementary German must heartily welcome; for well edited texts are still scarce, despite the enormous increase in the demand of late years.

Externally—to begin with what first strikes the eye—the text before us is all that could be desired; a handy volume, with clear type and well indexed. And the editor's work, too, as seen in the introduction and notes, is to be highly commended. The nature of his task he sets forth clearly in his preface, which in most respects amply justifies his course. The notes contain but little direct translation; and in this the editor has done wisely. HAUFF's sentences are so regular in their structure and so free from puzzling idioms, and his ideas so straightforward and uninvolved, that the student will in most cases find adequate help from the dictionary. The notes on etymology, on the other hand, are suggestive and numerous. The historical changes in both form and meaning of words are clearly discussed and illustrated from the English; derivation processes are explained and synonymous words or phrases suggested; all with much learning, but simply and without ostentation of phrase. The notes devote more than usual attention to matters of pronunciation, and we should not quarrel with the editor's views upon the importance of correct pronunciation, as set forth in his preface. And yet we question the propriety of such discussions in a text-book, for in the matter of pronunciation, above all others, the pupil must look to the teacher for real guidance. The ordinary grammatical peculiarities, whether of construction or sentence-order, are passed by without much discussion in the notes. But even if the individual teacher feels this to be an omission, it is one which he can easily make good; and in view of the multitude of grammars in use, it is only by such omission that the editor can run safely between Scylla and Charybdis; either he adapts his book to the users of one grammar alone, or else he

weights it down with a mass of references, by far the larger part of which the individual reader finds useless.

HAUFF's story deals constantly with history and the editor has done his best to make the period luminous to the student, both in his notes and in the introductory sketch of NAPOLEON's life. I am of the opinion, however, that he has failed to grasp the real difficulty, excellent as are his accounts of the events in NAPOLEON's career. The fact is, the story of NAPOLEON is readily accessible to every student, even if it be not so familiar to the boy of fifteen as the life of Caesar. But with the fall of NAPOLEON historical knowledge is apt to cease, and the period of reaction on the Continent from 1815 to 1830 is in most cases a sealed book. Had the editor referred to SEELEY's life of NAPOLEON in the 'Britannica' as embodying the necessary facts, cut out his historical sketch and given in its place a brief and clear account of social and political conditions in Germany at the time of the story, the student would have been much better served. As it is, HAUFF's story has too much the air of one of his *Märchen*, with its romantic unreality. The question as to the relative excellence of North and South Germany in manners and good breeding hardly seems a serious one to foreigners of a later day, and the plots and intrigues for which young Willy suffers have no meaning. Here the light of history would be helpful, but almost no student would find it unaided.

The editing of the book has been most careful, and minor errors are conspicuously absent. P. 45, l. 5, the note on *Fensterbrüstung* reads "leaning or elbow place of the window"; this surely cannot be given as the English rendering, and it does not correctly suggest the etymological meaning of the compound. In the excellent sketch of HAUFF's life which forms the first part of the editor's introduction, it would have been exceedingly pertinent to cite the fact stated by GOEDEKE ('Grundriss' iii, 596, 1st ed.) that HAUFF's father too, being suspected as a radical, was arrested at night, carried off, and held a captive at the Asperg for nine months before being released.

ALFRED L. RIPLEY.

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## MODERN GERMAN LITERATURE.

*Aus dem Staat Friedrichs des Grossen* von G. FREYTAG. Edited by HERMAN HAGER, Ph. D. (Lips.) Boston: D. C. Heath & Co.

The period of FREDERICK II. of Prussia is in many respects one of the most remarkable in modern history. A concise and yet fairly complete account of his life and activity as a statesman, general and man, should therefore constitute very desirable reading-matter for more advanced German classes. By the use of such a work two ends are accomplished: practice in reading, and the acquisition of valuable general information.

There is not as yet an abundance of available German texts of a higher standard; and of modern history, especially, but little has thus far been offered. We must accordingly be the more grateful for the publication of FREYTAG'S 'Aus dem Staat Friedrichs des Grossen,' selected from the author's popular "Bilder aus der deutschen Vergangenheit." This sketch of the great man's life and character as well as of his times, is excellent in every way, although it extends over only sixty-seven pages. Moreover, FREYTAG'S style is sufficiently difficult—in spite of its attractiveness—to render it very suitable for rapid reading in advanced classes.

To lessen the difficulties, Dr. HAGER has furnished numerous notes, together with two appendices, one "on some phonetic changes in German," and the second containing a "vocabulary of foreign words occurring in the text, with their German equivalents." As stated in the Introduction, Dr. HAGER does not propose to give much help on points of grammar, since "this book is intended for the use of fairly advanced students, but an attempt has been made to awaken interest in the gradual development of meaning in words."

Whether this latter end should be the first and principal one, is a question which will hardly be answered in the affirmative by the majority of teachers. The most that can be accomplished thereby is a scattered knowledge of a few *Schlagwörter*, without a clear perception of the principles involved. Why not leave this matter to the teacher, who may point out striking instances of derivation and

development of meaning, whenever he deems it desirable? Besides, the annotator cannot help being quite arbitrary in the selection of words to serve his purpose. We may ask why so much space has been devoted to this or that word, while others are passed by, though they may be no less noteworthy, or even more so, than those given.

The foremost aim of etymological notes should always be to give such information as is likely to be useful at some other time. But what benefit can be derived by the student from such notes, e. g., as (line 6) "*Hufe*, f. (Low German form for High German *Hube*),"—or (l. 479) "*Schimmer* (cf. to *shimmer*),"—or (l. 436) "*stören* probably=*stir*,"—or (l. 1838) "*verrotten*, from Low German *rotten*, cf. *rot*?" In the note to *Laune* (l. 337), "from Lat. *luna*," it should be explained how *luna* acquired the meaning of *Laune*; the simple fact has no interest for the student. In l. 6 the change from *sitzen* 'to sit on' into *besitzen* 'to possess,' might be illustrated by the addition of such words as *Sasse*, *Freisasse*, *Sassengut*, *ansässig*, *ansiedeln*, etc.

On the other hand, in some cases details are given which have little bearing on the point in question; for instance, the notes to *Kur* (l. 13); *Eifersucht* (l. 30); *knorrig* (l. 87); *wallfahrten* (l. 472), and others.

Great care has been shown by the editor in rendering as intelligible as possible the facts narrated in this sketch. It might be said that the account of "Emden on the Dollart," scarcely suffices to help American students in locating this sea-port, situated in the north-west of the province of Hanover, not far from the North Sea.

Contrary to Dr. HAGER'S avowed principles, I should like his notes bearing on grammatical points and idioms to be more explicit. The translations given are, as a rule, quite acceptable, but an occasional explanation of the difficulties involved would be just the thing desired by the student, since it is his object to acquire the free and ready use of the living language.

I would suggest the following corrections and additions: in l. 15, the comparison between *Stammhass* (l. 1658) and *Stammland*, *Stammcharakter*, is misleading, as the former denotes

"race-hatred or hatred between two races" (e.g., the Germans and Poles), while the two latter are correctly given as "land and character inherited from the ancestors, family land," etc.—Apropos of l. 37, the usual auxiliary employed to express the imperative in indirect discourse is *sollen*; *mögen* being much less decided.—The explanation of *in die Höhe schnellen* (l. 43) by a reference to Antæus, seems very far-fetched; the figure is simply taken from anything elastic that is pressed down and let go again; thus, "Frederic, although bent down, defeated, sprang up again with even greater alertness and vigor."—In speaking of the construction of *Freund* with a dative (l. 459), reference should be made to *allen Täuschungen todfeind* (l. 500). In the note to l. 611 it should be stated why the plural *Lande* would be preferable to *Länder*.—L. 1273, *Kummer* is still used for 'rubbish' in some parts of Germany.—For l. 1503, the value of a *Groschen* should have been given.—Regarding *Werthe der Güter* (l. 282), the proper meaning of *Güter* should be stated.—*Hofmarschall des Parnasses* (l. 782) will not be understood by many pupils; the same is true of *Proteus*, l. 861, and of the expression *die vielen Laubengänge Marienburgs* (l. 1625).

The vocabulary of foreign nouns for which German equivalents are in common use may be increased by the following: *Militär*=*Heerwesen*; *Politik*=*Staatskunst*; *Historiker*=*Geschichtschreiber*; also *Journalist*, *Genie*, *Nation*, *Ruine* f., *Ruin* m., *characteristisch*, (*bezeichnend*); *Race*; *produciren*; *Societät*; *Kanal* (*Wasserstrasse*); *Advocat*, *Confession*; *Tragödie*; *Sanitätspolizei*=*Gesundheitspolizei*.

On the whole, both text and notes deserve commendation; it is to be hoped that we may soon have more of such excellent reading-matter for advanced classes in German.

CARL OSTHAUS.

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#### MEDIÆVAL GERMAN LITERATURE.

*Gudrun: A Mediæval Epic.* Translated from the Middle High German by MARY PICKERING NICHOLS. Boston and New York: Houghton Mifflin & Co.

A charming prose translation of this poem

was published in Edinburgh as early as 1860. BAYARD TAYLOR in his 'Studies in German Literature' devoted only a few pages to the consideration of "Gudrun" and translated not more than six stanzas (all of the sixth *aventure*), while his essay on the "Nibelungenlied" covers thirty pages and gives a version of thirty-six stanzas. Other writers, English and American, have translated parts of "Gudrun," but the present work is the first complete metrical version of the poem in English.

The versification of "Gudrun" is evidently an imitation of the Nibelung metre. The first two lines of the Gudrun stanza are the same in form as the corresponding lines of the Nibelung stanza (three accents on each hemistich and masculine rime in the concluding half-line), while the third and fourth lines of the Gudrun stanza are connected by feminine rimes and the second hemistich of the fourth line has five accents and not four, as in the Nibelung stanza. At the same time it must be said that several stanzas in "Gudrun" agree completely with the Nibelung metre, and have masculine rimes throughout.

After a careful reading of the present translation we have come to the conclusion that the work has been accomplished as indicated in the preface. "The translator has adhered to the original rhythm, and has endeavored in each stanza to convey strictly the ideas of the author, being careful not to introduce anything, in thought or simile, foreign to the poem, and, as far as the verse would permit, to give a verbal rendering."

BAYARD TAYLOR, in the preface to his translation of "Faust," says in regard to the use of feminine rimes: "The English language, though not so rich as the German in such rimes, is less deficient than is generally supposed . . . The present participle can only be used to a limited extent on account of its weak termination." In the translation we are now considering we find that 337 of the 1040 stanzas (comprising the first twenty songs, or more than half of the whole work), terminate in the form of these weak present participles. It seems there might be room for improvement in this respect in a second edition; moreover, some of the rimes are not altogether perfect: *pleasing* is made to rime with *raising*; *bidding* with *speeding*; *feasting* with *lasting*,

etc. Nevertheless, the present translation must be considered as on the whole a very meritorious work, and will no doubt afford much gratification to lovers of mediæval German poetry. "Gudrun" has been undeservedly neglected, although it is inferior only to the "Nibelungenlied."

The sole object of Miss NICHOLS was to give a translation of the poem, true in spirit and in form to the original. It would not be fair to criticise her for what she did not intend to do, although some information—if based on the latest researches—in regard to the original sources of the poem, its connection with the story of Hilde in the Younger Edda and with the account given in the writings of SAXO GRAMMATICUS as well as in other early works, would have been very desirable.

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*Manuel de Paléographie latine et française du VI<sup>e</sup> au XVII<sup>e</sup> siècle, suivi d'un dictionnaire des abréviations, avec 23 fac-similés en phototypie, par MAURICE PROU. Paris: A. Picard. 1890. 8vo, pp. 387.*

At first sight, the critical study of such a subject as palæography, in a country in which ancient manuscripts may be said not to exist, might appear to be an affectation. As a matter of fact, however, the American scholar, in view of his growing propensity to do a part of his work abroad, is as likely as another to have practical and first-hand dealings with the original documents. Not for this reason alone, but even more because of the general importance of the subject to a comprehension of the problems of textual criticism and emendation, the young American student who intends to make a specialty of philology has a right to expect an introduction to palæography, as a preliminary to higher work even of the sort that may profitably be done at home. The means available for such a preparation are, it is a pleasure to think, ample and within easy reach. Not to go into details as to the numerous and abundant collections of MS. fac-similes, the latest and, on the whole, best of the handbooks in the field of Latin and Romance palæography, is that of which the title stands at the head of this notice.

The most important respect in which this work is an advance on its predecessors (for example, on CHASSANT in France, WATTENBACH in Germany, PAOLI in Italy) is that it incorporates a considerable number of phototype plates, in every way rivalling, on a small scale, the finest fac-similes of the elaborate collections. These plates are all accompanied by transcriptions, and, of themselves, furnish sufficient material for no mean amount of practice in the task of deciphering texts.

The book opens with a more convenient bibliography than any I know of elsewhere. In fact, before the appearance of this list, the labor of gaining a collective view, up to date, of the titles of everything important bearing on the subject, was far from light. The chapters next following, descriptive of the various styles of mediæval writing, modes of abbreviation, punctuation and correction, systems of numeration, of musical notation, etc., etc., are models of clear and concise statement, offering in an attractive form the essential information on a great variety of topics. In many directions, however, the manual may be regarded as a syllabus rather than as the equivalent of a course of lectures, and will be welcomed, by professor and student alike, only as a useful auxiliary. A valuable feature to beginners is the chapter on the "principales espèces de manuscrits," with succinct definitions of such words as *bréviaire*, *cartulaire*, *graduel*, *livre d'heures*, *ordinaire*, *terrier*.

Nearly one half of the work is taken up with two dictionaries of abbreviations, one of Latin words, the other of French. The comparative brevity of the latter list is significant of the somewhat limited use of the vernacular in documents of a non-literary character. As regards the proportion of French to Latin represented in the fac-similes, the modern speech has not been unduly slighted, some ten of the plates (out of a total of twenty-three) being devoted in whole or in part to picturing the various stages of French palæography.

With its useful and handsome collection of fac-similes, this manual might, in case of necessity, be made by itself the basis of a course of study in Latin or French palæography.

H. A. TODD.



*Die Harzreise* von HEINRICH HEINE. New York; Henry Holt & Co.

Whatever may be the opinion of the character of H. HEINE, there is no doubt that a presentation of modern German literature is incomplete, unless a prominent place be assigned to his literary activity. Yet no German author is more difficult to judge, no human being more trying to our comprehension—to understand him is to forgive him—than he whom STRODTMANN has justly called the Proteus of German literature. I am inclined to think that the reading of HEINE's prose might properly be reserved to the post-graduate study of German literature; his irreverent spirit is too easily misunderstood by the younger student, and while the literary and political background can only with great difficulty be presented to the immature reader, it is scarcely possible to lay equal stress upon the poet, the critic, and the journalist. Moreover, I do not think that the 'Harzreise' is a work which shows HEINE's literary ability at its best; his later prose-works are far superior in style, and with judicious cutting could be made acceptable to the student. Certainly the 'Harzreise' is wanting in that masterly diction and elegant ease which constitute the great charm of HEINE's Parisian prose, and which cannot fail to impress even the ordinary reader with the fact that he has to deal with a literary master mind. The new edition of the 'Harzreise' published by Messrs. Henry Holt & Co., is a great improvement upon the former edition by J. A. HARRISON, published by the same firm. It contains a carefully written introduction comprising a sufficient biography of HEINE, and has in addition a map of the Harz District, a convenience which BUCHEIM might well have inaugurated in his edition of the same book. The notes of the new edition comprise pp. 72-92. I think the editor might well have been more generous in his annotations, as the "Realia" of HEINE's prose are not so easily understood even by the best informed instructor. But this defect seems small, when this edition is compared with VAN DAELL's, which contains no introduction whatsoever, no biography, and but three pages

of notes, among which you can find *Promotionskutsche* defined, "Person, die einem Studenten zur Vorbereitung des Examens behülflich ist. Vergleiche mit dem Englischen: to coach a student."

To the following of the notes exception should be taken:

Page 72; 4,11. *Lüder*, "probably the name of a dog." It is more likely the name of one of the fellow-students of HEINE, the more so as 'einen Anlauf nehmen' is a gymnastic term for a running jump, which is hardly applicable to a dog. *Lüder* and *Lüders* are common North-German names.

Page 75; 6,31. *Dummerjahn* is no compound "coined by HEINE"; it is an old and very common expression in northern Germany.

Page 77; 13,26. *Ziegenhainer* are not slender walking-sticks, but on the contrary, they are very heavy, almost club-like canes, which were carried by German students in the beginning of this century.

Page 79; 14,28. *Stunde* does not stand for league, but for one half of a German mile, as two hours are calculated for the distance of one German mile. The German *Stunde*, therefore, is a little less than two and one half statute miles.

Page 79; 16,15. *Handlungsbeflissener* is not "commercial traveller," but means clerk, exclusive of the meaning of travelling clerk.

Page 80; 17,25. *Abgekappter Kegel* is not "decapitated ninepin," but means 'truncated cone.'

Page 80; 19,19. *Glückauf* is the customary salutation among miners.

Page 81; 21,26. *Schlippe* (or *Schlüppe*) should be *Schippe* (or *Schüppe*).

Page 86; 50,1. 'Einen Bären anbinden.' "Dr. Buchheim says the phrase is conjectured to have originated in the story that a bear-leader, not being able to pay his score, decamped, tying a bear to the door of the inn in lieu of payment." A very constrained way of explaining the meaning of this phrase. In the earlier German prose "Einen Bären anbinden" means 'to tell a hunting story,' and the connection with the present meaning 'to borrow under false pretenses' is obvious.

Page 86; 50,13. "An's linke Bein antrauen"

is an obscene variation of "an die linke Hand antrauen," 'to contract a morganatic marriage,' and should have been left out in a school edition.

Page 89; 58, 20. *Clavierauszug*; not "piano-forte selections," but 'pianoforte score.'

Page 89; 59, 7. The more usual spelling is *carmoisin*, not *carmesin*.

Page 91; 67, 12. *Knebelbärtigen* "mustachioed"; *Knebelbart* is not a 'mustache,' but a 'goatee.'

Page 92; 72, 12. *Ladenschwengel*, not "erand-boy," but 'counter-jumper' or some similar derogatory term for clerk in a retail store.

HENRY SENDER.

University of California.

### CORRESPONDENCE.

#### "EARLY ENGLISH."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Will some reader of MOD. LANG. NOTES kindly explain to me what "Early English" denotes? I find the phrase in various college catalogues, but find it impossible to attach any definite meaning to it. Does it mean Old English, or Middle English, or something midway between the two, or sometimes the one and sometimes the other? I ask the question in the interest of a consistent terminology, or, if that is impracticable, in the interest of a consistent interpretation of the terminologies employed.

ALBERT S. COOK.

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#### MR. RENAUD'S METRICAL TRANSLATIONS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Mr. CHARLES RENAUD of New York (quondam President of the French Society) has gone to infinite pains to furnish a metrical translation into English of FRANÇOIS COPPÉE's plays "Le Pater" and "Le Passant"; also of THÉODORE DE BANVILLE's comedy "Socrate et sa Femme." He has undertaken to follow scrupulously these authors in thought as well as verse, and has, in the main, succeeded exceedingly well. His translation gives closely the spirit and *verve* of

the French originals and the language is well chosen and vigorous. In endeavoring, however, to copy exactly the Alexandrine verse, he has labored uselessly, so far as his efforts at masculine and feminine rimes are concerned. No English speaking person, in reading poetry, would pronounce, however indistinctly, the final "e" or any other mute syllables, at the end of the line. Yet Mr. RENAUD, in imitating the necessary alternation of the masculine and feminine rimes, evidently expects him so to do. Thus, for example:

"Ye gods! What can I break? Unmoved he goes his way,  
With step assur'd and slow. And such through night and  
day,

Is, woe unequalled yet, my miserable fate.

Can spouse of Athens here exhibit such a mate?"

(Socrate at sa Femme, Scène ii).

Would any one read the last words of the final lines above *fatë* and *matë*? Or would he even notice that they were to be read so or even considered so, if his attention were not especially called to the fact? This is indeed a servile imitation of the French feminine rime, but Mr. RENAUD cannot for a moment think that it is English feminine rime. To the eye it might perhaps be such; but to the ear, never. Now, in several cases the true English feminine rime really occurs. Is this an oversight on the translator's part? It would almost seem probable. Again Mr. RENAUD has allowed himself the poetical license of increasing the syllables of several words. (Theseus, Zeus, etc.; pronounce respectively *The-se-us* and *Ze-us*, etc.). This is, to say the least, rather inelegant, and might easily have been avoided.

Yet, taken as a whole, the work is very well done, and those unable to read the text in the original can certainly derive much pleasure from the perusal of this translation. Even the oddity of the feminine rime, so called, may have its value in giving an idea of the French verse, or at least in serving as a sort of literary curiosity.

CHARLES J. DEGHUÉE.

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[Mr. RENAUD's attempt to imitate in English the effect of the alternation of masculine and feminine rimes, as here signalized, is certainly interesting, and perhaps falls not quite so far short of the desired end as might at first

appear. In primitive French versification the "masculine" rime-word was properly one ending in a consonant-sound (*tenebros, merveillos*), the "feminine" rime-word one ending in a vowel-sound (*pertē, desertē*),—final vowels except Latin *a* (French *e*) having already disappeared. But in further course of time final consonants (*ténébreux, merveilleux*) and final *e*, as well (*perte, déserte*), became silent (final *e* at least virtually so). This new state of affairs, which is the one at present prevailing, exactly reverses the situation, so far as the relation of masculine and feminine rimes is concerned, the masculine rime in Modern French being one in which the rime-word ends in a vowel-sound (*sot, mot*), the feminine rime one in which it ends (virtually) in a consonant-sound (*sotte, motte*). (Certain classes of exceptions are only incidental and do not invalidate the general statement.) Such being the case, there seems to be no reason why the alternation of rimes such as English *so, now* and *sot, cot*, should not be resorted to by an ingenious translator as a suggestion, to the English ear, of a closely corresponding and necessary alternation—which, by the way, did not become established till the second half of the sixteenth century—in French. H. A. T.]

#### BRIEF MENTION.

The Eight Annual Convention of the Modern Language Association of America will be held at Vanderbilt University, Nashville, Tenn., during the Christmas holidays of this year.

Students of early Italian have good reason for gratification at the recent appearance of Professor ERNESTO MONACI'S 'Crestomazia italiana dei primi secoli con prospetto delle flessioni grammaticali e glossario.' This is altogether the best collection in existence of the early material of the language. It consists of sixty-one selections of prose and verse, mostly the latter, commencing with that earliest fragment yet found: "*sao ko kelle terre, per kelle fini que ki contene, trenta anni le possette parte sancti benedicti*," words contained in a "Carta Capuana" of the year 960; and ending with "Rime e Prose di GUITTONE D'AREZZO," thirteenth century. The compiler has submitted the texts chosen to a triti-

cal comparison with the original MSS. and, when feasible, made complete collations. He has been particularly careful to include all the earliest remains. These are usually found mixed up with Latin. Up to and including the twelfth century they are both few and fragmentary, but linguistically in the highest degree interesting. This first fascicle, which contains 184 large octavo pages, is completely occupied with text. The following one, which we are led to understand will not be very long delayed, will contain the inflections and glossary referred to in the title. The work may be recommended as absolutely essential to any who are interested in the origins of Italian language and literature. Its value is indeed guaranteed by the name of the distinguished editor (Città di Castello: S. Lapi, 1889).

An instructive little monograph lies before us entitled "On Etruscan and Lybian Names: A Comparative Study" by the distinguished worker in American linguistics, Dr. DANIEL G. BRINTON of the University of Pennsylvania. In a paper presented last year before the American Philosophical Society, the learned writer offered certain considerations for the purpose of showing that the Etruscans were originally a colony of Lybians or Numidians from North Africa. Since this opinion was published, it has been confirmed indirectly by observations of special investigators touching resemblances of speech and customs between these two peoples, and the author proposes in the present article to adduce further evidence confirmatory of his view of this knotty race-question by instituting "a comparison between the proper names preserved in the oldest Lybian monuments and a series of similar names believed to be genuine Etruscan." He treats of Lybian epigraphy, Etruscan invasions of Egypt, names of divinities, names of persons, proper names from Corippus, and place-names. The material is drawn, of course, from the well-known works of DEECKE, FAIDHERBE, HALÉVY and others, but it is presented in so clear and attractive a light and the comparison of word-forms is so skillfully brought out, that the reader is impressed by the close similarity of verbal elements which, from a different point of view, might



not appear so strikingly related. While, therefore, the little pamphlet does not contain anything especially new, it is pleasing and suggestive.

It is announced that "the Fellows and the President of Harvard University have decided to establish a prize of two hundred and fifty dollars for the best English thesis. The prize is to be known as the G. B. SCHRIER Prize, and will be open for competition only to those who have been successful candidates for honors in English or in modern literature".

SANDEAU'S 'La Maison de Penarvon' is the latest novel in the 'Romans Choisis' series of W. R. Jenkins (New York, Boston: Schoenhof). In make-up and typographical execution it maintains the uniform excellence of its predecessors. 292 pp. 60 cts.

The same house sends Nos. 4 and 5 of its 'Classiques Français' with notes by Prof. SUMICHRIST, of Harvard. They are the 'Andromaque' of RACINE and the 'Horace' of CORNEILLE. The editing is well done, concentrating in the notes the essential part of the many classical commentaries on these two plays. 25 cts. each.

From the Pitt Press Series (Cambridge, England) come two most attractive text-books, 'Les Plaideurs' of RACINE and 'Les Précieuses ridicules' of MOLIÈRE. Both are excellently edited by that colleague *in partibus*, Dr. E. G. W. BRAUNHOLTZ. While the annotator has availed himself of previous material he has introduced much of his own, especially in the observations on verse in 'Les Plaideurs'. An innovation so far as we are aware, is an Index to the notes which bring the latter together in concise shape. The comments on the play of MOLIÈRE are more literary and historical while those on the comedy of RACINE are more decidedly gramatical and refer to the *Wellington College French Grammar* praised by Dr. BRAUNHOLTZ in his Preface, but which, we think, must be comparatively unknown in this country.

The most recent translation in the 'Great French Writers' series is LEON SAY'S 'Turgot' (Chicago: A. C. McClurg & Co.). The English version, by Prof. M. B. ANDERSON, shows a gain in smoothness and idiomatic rendering

over the previous books. By a comparison of the pages of the original with those of the translation it is seen that the latter often unites the shorter French sentences and likewise at times rejects redundant expressions. As is the case in 'Montesquieu' of this series, the English edition has an Index, which is lacking in the French, and which renders the subject matter much more accessible to students of economics.

JANSSEN'S 'Gesammtindex zu KLUGE'S etymologischem Wörterbuch der deutschen Sprache' (Strassburg: Trübner, 1890. 8vo., pp. 289.) is intended to render more accessible the wealth of etymological and historical material contained in KLUGE'S remarkably concise work. The 'Gesammtindex' contains, first, sixty lists of words in as many languages and dialects, with references to the German words under which they are mentioned in the dictionary, so that by this means KLUGE'S work can be made to serve to some extent the purposes of an etymological dictionary of Gothic, Old High German, Anglo-Saxon, English, Norse and other languages. Among the most useful indices is one of Modern German provincialisms and as a highly acceptable feature may be mentioned the insertion of proper names, particularly German names, in their alphabetical order; e. g., *Chlotilde, Uhlend*. After these word-lists follow indices of Indo-European and Germanic roots; and, finally, a 'Sachindex' of forty pages, which it is necessary to examine in order to realize what an amount of useful information not strictly etymological KLUGE'S work contains. It is embarrassing to decide which of the numerous attractive headings should be selected to give readers an idea of the completeness and general utility of this index, but among others may be mentioned: Aussterben alter Wörter; Genuswechsel; Kultur der Germanen; Lautgesetze (a useful tabular view of Indo-European and Germanic sound-changes); Lehnwörter; Neuentlehnung; Präfixe; Religion und mythologische Vorstellungen; Specifisch germanische, westgermanische, deutsche, hochdeutsche, niederdeutsche Wörter; Suffixe; Umdeutung; Verborgenreiben uralter Wörter; Veredelung und Verschlechterung der Bedeutung.—The

value of KLUGE's dictionary has been greatly enhanced by the painstaking labor of the compiler of this Index.

The Society for Publishing Old Northern Literature, of Copenhagen, announces that it is preparing a photo-type edition of the unique vellum *Codex Regius of the Earlier Edda*, arranged on the same plan as the Autotype edition of the "Beowulf," (Published for the Early English Text Society, 1882). This work which will be completed in the course of the year 1890, and the selling price of which will be 25 kroner (\$7.00) is offered to the members of the Society for 10 Kr. (\$2.75).

There is hardly any manuscript of greater interest to the students of Teutonic Philology than the *Codex Regius of the Earlier* (commonly called *Lamunder*) *Edda*; and it is not to be doubted that all Germanic students will eagerly avail themselves of this opportunity to secure so cheaply this edition, of which the Secretary of the Society, Dr. KAALUND, the Librarian of the Arnemagnean Manuscript collection, speaks in a private letter to a friend in this country in the following terms: "our phototype edition of the *Codex Regius of the Earlier Edda* promises—thanks to the application of the newest and most improved technical methods—to be very successful." Although BUGGE's edition will for a long time yet to come be the standard one, this can in no way detract from the interest of the present work, which will enable every scholar to judge for himself about the reading of the manuscript.

The regular dues for members of the society are 5 kr. (\$1.50) a year and for this sum all the publications of the Society are sent, postage free, to subscribers. Libraries and other institutions may become subscribers as well as private individuals. Thus it appears from the latest report that thirty-nine, chiefly University, libraries in Europe are among the members, but only one American, that of Harvard University. The publications for last year are: 'Laxdoela Saga,' first part, edited by Dr. KAALUND; 'Faeroe Islandic Anthology' (fourth part) with Literary and Grammatical Introduction and Glossary, by V. U. HAMMERSHAIMB, and lastly 'East Northern and Latin Mediæval Proverbs' by AXEL KOCK and

CARL OF PETERSENS, first part. The last mentioned publication is of special interest to the students of mediæval civilization. The first part contains a portion of the text of the Danish and Latin Proverb Collection of PEDER LAALE reprinted from the edition of 1506. A Similar Swedish collection will follow. Both the editors are well known as trustworthy scholars.

Dr. DANIEL G. BRINTON, the well-known scholar in all that pertains to the linguistics and archæology of the aborigines of this continent, has recently published a collection of essays and addresses which should be widely welcomed ('Essays of an Americanist.' Philadelphia: Porter and Coates). These chapters are classified under the following significant heads: (1) Ethnology and Archæology; (2) Mythology and Folk-lore; (3) Graphic Systems and Literature; (4) Linguistic. Several of these essays are here printed for the first time; others, we are told, "have been substantially rewritten," and are reclaimed from the more or less inaccessible places of their original appearance. The volume contains matter of highest importance for the scientific student of anthropology,—anthropology in that wide sense which embraces ethnology, psychology, archæology, history, language, and literature. The deep and sympathetic scholarship of Dr. BRINTON acts powerfully upon any mind that comes within range of its influence. That range of influence should be extended, and these essays are well adapted to the purpose. The object of this notice is to draw the attention of students of language to the value of the study of the American languages, as set forth by Dr. BRINTON. Not every philologist secures, under the restraints of academic and professional traditions, that broad outlook which may enable him to see the relation of his special domain of studies to a larger whole. The difference between the study of a literature and of literature, of a language and of language, is just the difference which often separates the true, profound and modest scholar from the narrow petulance and intolerance of feeble vision. The breadth of genuine scholarship is so wholesomely and suggestively represented in these essays that they will prove helpful to every earnest student of language and literature. Dr.

BRINTON'S volume should be read by every one that knows or ought to know the value of such a work as PAUL'S 'Principien,' or of the works of WILHELM VON HUMBOLDT and of STEINTHAL on the philosophy and the psychology of language.

It is a pleasure to announce that PAUL'S 'Principien' is now accessible in an English translation (Macmillan & Co.). The translator, Professor H. A. STRONG of Liverpool, has indeed not attempted that adaptation of English illustrations which would certainly have increased the interest and value of the text for the student of English, but he has made a good direct translation of a book written in difficult German—a service, in this instance, too important to be obscured by any measure of fault-finding.

Where only a brief course in Middle High German can be given, Dr. W. GÖLTER'S 'Nibelungen und Kudrun in Auswahl' (Stuttgart: Göschen) may be used to advantage. It contains an outline of Middle High German grammar and prosody, about 600 stanzas of the Nibelungenlied suitably selected (with an introduction), "Der hürnen Seyfried," about 450 selected stanzas of "Kudrun," (with an introduction), and a vocabulary. The little volume is well printed and neatly bound, and the price very low.

Messrs. D. C. Heath & Co. have issued 'A New German Dictionary' by ELIZABETH WEIR, originally published in England. For a book of its size (1112 pp. small 8vo) it is unusually complete, especially in the matter of idioms, a very large number of which are correctly rendered. The typography, such an important matter in a dictionary, is good, but the press-work does not seem to be of uniform quality in all parts of the book. The low price places this excellent aid within the reach of all students.

The *Open Court* (Chicago) for December 12, contains a treatment of the fundamental problem, in regard to speech, of "The Difference between Man and Animal," by PROF. F. MAX MÜLLER; the same Journal for Dec. 19th, has "No Mystery in Language" by the same celebrated author; the number for January 30 (1890) contains "Goethe and the Marriage Re-

lation," by Prof. CALVIN THOMAS of the Univ. of Michigan; the number for Feb. 27 contains an article by Prof. ERNST HAECKEL "Goethe on Evolution."—The *Academy* (Syracuse) for January, pp. 565-571, has an article on "Instruction in Language," by T. H. CASTOR of Charlestown, Mass.—The *Dial* (Chicago) for December has a review of DU CHAILLU'S 'The Viking Age,' by RASMUS B. ANDERSON; *ibidem*, March, "Henrik Ibsen," by W. E. SIMONDS.—The *Transactions of the American Philological Association*, 1888, vol. xix, contains the following articles: "On the Impersonal Verb," by DR. JULIUS GOEBEL; "The 'Continued Allegory' in the First Book of the Fairy Queen," by J. ERNEST WHITNEY; "Standard English: its Pronunciation, How Learned," by Prof. FRANCIS A. MARCH.

#### PERSONAL.

Dr. JAMES MORGAN HART, Professor of Modern Languages and Literatures in the University of Cincinnati, has been called to the chair of Rhetoric and English philology recently established in Cornell Univ., Ithaca, N. Y.

Professor FREDERICK SPENCER of University College, N. Wales, has announced for the next session a course of ten lectures on "The Origin and Development of the French National Epic." The series will run as follows: 1. Introductory; 2. The Poetry of the Franks; 3. History and Legend; 4. The Royal Cycle; 5. The Song of Roland; 6. The Songs of Feudalism; Renaut de Montauban; 7. The Southern Cycle; 8. Extra-Cycle Poems; 9. The French National Epic in its relation to the Literature of Europe; 10. Style of the Chansons de Geste.

Dr. JOHN E. MATZKE of Bowdoin College is preparing for D. C. Heath & Co. (Boston) an edition of 'Hernani,' in which will be given full literary, historical and grammatical notes.

Mr. CHARLES GRAHAM DUNLAP has been recently elected Professor of the English Language and Literature at the University of Kansas, where, during the past two years, he has been associated with the instruction in English. Previous to his relations with this institution, Professor DUNLAP was for four years a graduate student of English at the Johns Hopkins University.



## JOURNAL NOTICES.

## SHAKESPEARIANA. VOL. VII. January and April.

—Some Reminiscences of J. O. Halliwell-Phillips.—Hollingbury Copse.—Reynolds, Rose Ewell, An Afternoon at Hollingbury Copse.—Halliwell-Phillips's Last Manuscript.—His Communication to the Shakespeare Society of New York.—His Bequest to the same.—The Will.—What the "Rarities" are.—In Memoriam.—Vandalism at Stratford-upon-Avon.—Mr. Timmins's Recollections.—Mrs. Stopes's "The Bacon-Shakespeare Question."—Was Shakespeare an educated man?—Price, Thos. R., Love's Labour's Lost.—Waltes, Alfred, The Baconian Comedy of Errors.—Dall, Mrs. C. H., Some Notes on Mrs. Stopes.—Wight, John G., Polonius.—Breeze, Sidwell N., What is a Parallelism?—The Phoenix and the Turtle.—Proceedings of the New York Shakespeare Society.

ANGLIA, VOL. XII. PART IV.—Logeman, H., Anglo-Saxonica Minora.—Holthausen, F., Die quelle von Ben Jonsons Volpone.—Holthausen, F., Zu Middletons 'No wit, no help like a woman's.'—Logeman, H., Stray Gleanings.—Graef, A., Die präsentischen tempora bei Chaucer.—Reuser, W., Zu Fischer, Sprache und autorschaft der mittellengl. leg. St. Editha und St. Etheldreda.—Fluegel, E., Liedersammlungen des XVI. Jahrhunderts.—Lawrence, J., On the Codex Junius XI.—Wuelker, R., Zu Partonope of Blois.

ENGLISCHE STUDIEN, VOL. XIII, PART III.—Zupitza, J., Die romanze von Athelston.—Holthausen, F., Dryden's heroisches drama.—Wendt, G., Das englische haus der gemeinen.—Reviews: Heyne-Solch, Beowulf, 5te auflage (E. Koepfel).—Sarrazin, Beowulf-Studien (E. Koepfel).—Zupitza, J., Cynewulfs Elene, 3te auflage (O. Brenner).—Koelbing, E., Ipomedon (M. Kaluza).—von Eckstaedt, Shakespeare und Shakspeare. (L. Proescholdt).—Jeaffreson, The Real Shelly (R. Ackermann).—Conrad, H., William Makepeace Thackeray (E. Regel).—Koernig, Franz, Erklärungen einzelner stellen zu Byron's Manfred (F. Bobertag).—Sweet, H., A History of English Sounds (F. Kluge).—VOL. XIV. PART I.—Kellner, L., Zur textkritik von Chaucer's Boethius.—Oliphant, E. F., The Works of Beaumont and Fletcher.—Klinghardt, H., Die genetische erkklärung der sprachlichen ausdrucksformen im unterricht.—Reviews: Lauchert, F., Geschichte des Physiologus (M. F. Mann).—Fluegel, Ewald, Sir Philip Sidney's Astrophel and Stella and Defence of Poesie (E. Koepfel).—Wagner und Breyman, Marlowe's werke (L. Kellner).—Elze, Karl, Notes on Elizabethan Dramatists (A. Wagner).—Sommer, H. O., Erster versuch über die englisch hirtendichtung (O. Reissert).—Uhlemann, Der verfasser des kommentars zu Spensers Shepherd's Calendar (H. O. Sommer).

POET-LORE. January, February, March, April: Glennie, J. S. S., Shakespeare as Citizen.—Brown, Anna R., At the Waking of Helgi.—Pancost, Henry S., "Luria."—Bölfe, W. J., "The Merchant of Venice."—Clarke, Helen A., "Abt Vogler."—Porter, Charlotte, A Modern Richard.—Seidensticker, Oswald, English and German Literature in the eighteenth century.—Emerson, O. F., "Antony and Cleopatra."—Simpson, Jane H., Shelley at Essex Hall.—Dole, N. H., Shakespeare and the Russian Drama.—Kingsland, W. G., Personal

Recollections of Browning.—Brown, Anna R., The Passing of Segid.—Brown, Anna R., The Battle with the Water-Sprite.

VIERTELJAHRSSCHRIFT FÜR LITTERATURGESCHICHTE. VOL. III. NO. I.—Herrmann, M., Die lateinische 'Marina.'—Michels, V., Zur Geschichte des Nürnberger Theaters im 16. Jahrhundert.—Brandl, A., Zu Lillo's Kaufmann von London.—Sauer, A., Aus dem Briefwechsel zwischen Bürger und Goeckingk.—Hirzel, L., Briefe des Herzogs Carl August an Karl Ferdinand von Sinner in Bern.—Kettner, G., Die Anordnung der Schillerschen Gedichte.—Schoenbach, A. E., Zur Volksliteratur.—Mayerhofer, J., Faust beim Fürstbischof von Bamberg.—Weilen, A. v., Gerstenberg und J. G. Jacobi.—Roettken, H., Goethe's 'Amine' und 'Laune des Verliebten.'—Behaghel, O., Zu Heinse.—Schmidt, E., Kleists 'Heilige Cäcilie' in ursprünglicher Gestalt.—Leitzmann, A., Zur Entstehungsgeschichte des 'Julius von Tarent.'—Hoffmann, O., Notiz zu Lessing.—Schueddekopf, C., Anspielungen auf die Faustsage.

ZEITSCHRIFT FÜR DEUTSCHES ALTERTHUM UND DEUTSCHE LITERATUR, VOL. XXXIV, NO. I.—Schoenbach, Bedeutung der Buchstaben.—Hildebrandt, Freidank und Walther.—Bolte, Die Sultans tochter im Blumengarten.—Kochendoerffer, Bruchstück aus dem Willehalm Ulrichs von Türheim.—v. Otenthal, Zwei Fundstücke aus Passeier.—Koch, Die Handschrift des rheinischen Marienlobs.—Brandes, Drei Sammlungen mnl. Reimsprüche.—Schoenbach, Die Quelle Wernhers von Elmendorf.—Schroeder, Zum Hildebrandslied.—Stosch, Noch einmal mhd. gelouben.—Bolte, Zwei Stammbuchblätter Paul Flemings.—Welland, Ahd. Schreibernotiz.—Kossina, Müllenhof, Deutsche Alterthumskunde. II.—Wrede, Feist, Grundriss der gotischen Etymologie.—Ballerstedt, Lüning, Die Natur in der algermanischen und mhd. Epik.—Strauch, Roethe, Reinmar von Zweter.—Strauch, Müller, Heinrich Laufenberg.—Martin, Schweitzer, Hans Sachs.—v. Weilen, Spengler, Der verlorene Sohn im Drama des XVI. Jh's.—Heinzel, Ranisch, Zur Kritik und Metrik der Hamþismäl.—Heinzel, Orvar-Odds saga, ed. Boer.—Literaturnotizen; Miscellen.

REVUE DE PHILOGIE. TOME III. FASCICULE 4. 4ME. TRIMESTRE 1888. Clédat, L., Jean Fleury, Felix Hément, Michel Bréal, Gaston Paris, A. Delboulle, Louis Havet, F. Brunot, L. Crouslé, Marty-Laveaux, H. Thomas, C. Chabaneau, J. Bastin: La question de l'accord du participe passé.—Bourelez, P., Latin intervocal en provençal et en français.—Ficury, J., Le patois de La Hague et des îles anglo-normandes.—Devauq, A., Compte du prévot de Juis en dialecte bressan (1365).—L. G., Comptes-rendus sommaires et notices bibliographiques.—Table des matières du tome III.

CANADA-FRANÇAIS. Volume Troisième, 3ème Livraison.—Mai 1890. Gerin-Lajoie, A., Dix ans au Canada: De 1840 à 1850 (suite).—Cable, Geo. W., Au Temps des vieux Créoles.—La Plantation des belles-demoiselles (traduction).—Routhier, A. B., Les Grands Drames.—Forêt, Sylvain, Le Souvenir, Poésie.—Legendre, Napoléon, Annibal. Nouvelle canadienne (suite).—Fréchette, Louis, Barbe-Bleue.—Poisson, Adolphe, Le Nicolet. Poésie.—de Martigny, Chs., Voyage en Grèce. Athènes, l'Acropole (suite).—Bandurand, Mme Raoul, L'asile Galignani.—Fréchette, Louis, Stances, Juliette, quatorzième enfant de la famille.—Sulte, Benjamin, Le Pays des Grands Lacs au XVIIe siècle.—Forêt, Sylvain, Le Printemps. Poésie.—Routhier, A. B., L'honorable P. J. O. Chauveau.—Legendre, Napoléon, Revue Étrangère.—Gosselin, L'abbé Aug., Bibliographie, N. L., L. F., T. H.